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ABSTRACT

The second year's activities of a fine arts educational program, funded under ESEA Title 3 and encompassing 184 schools in five central Illinois counties, are described and evaluated. The art activities evaluated are art demonstrations, art workshops, a materials resource center, adult programs, Saturday art centers, the Logan County Fine Arts Fair, and a pilot program in art education. Drama activities discussed are the live performance of four productions, summer theater, a drama workshop, and a materials resource center. The music section presents evaluations of 17 live concerts, a pilot program in Suzuku string instruction, and workshops and clinics in band and music education. Dates and attendance figures for the activities, summary statements by directors of individual activities, and a statement by the general project director on the evaluation efforts and findings are included. Appendices contain evaluation forms as well as publicity, pre-performance, and other materials. (LH)

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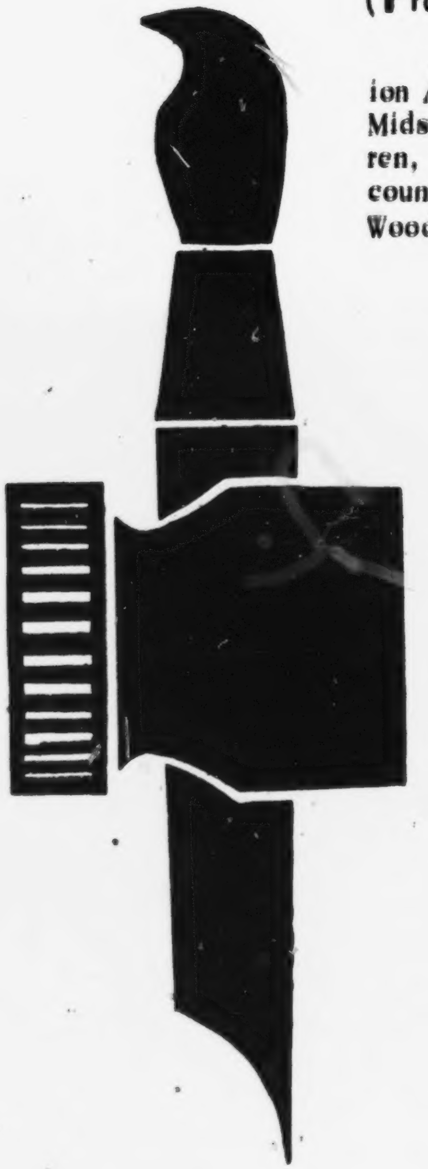
OE/BESE
TITLE III

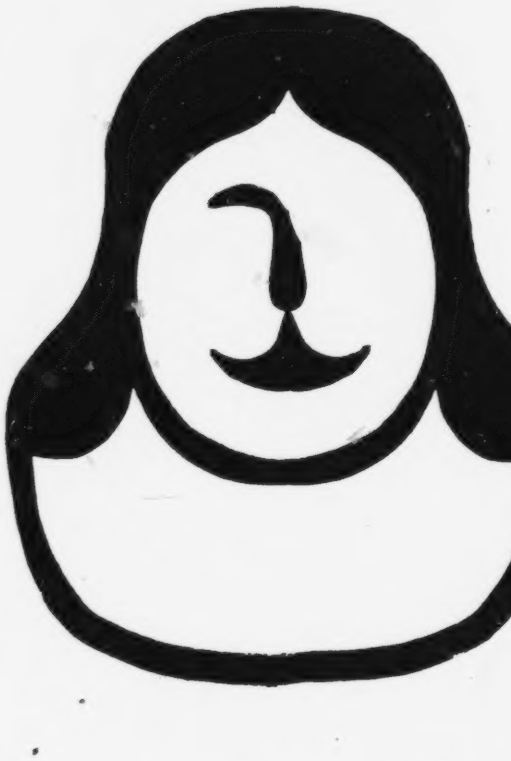
EVALUATION AND RECORD
OF THE
FINE ARTS EDUCATIONAL IMPROVEMENT PROJECT
1968 - 1969

A PACE Project

(Project to Advance Creativity in Education)

A Title III, (Elementary and Secondary Education Act) operational project conducted by the Illinois Midstate Educational Center for the benefit of children, teachers, and other interested citizens in the counties of DeWitt, Livingston, Logan, McLean, and Woodford.





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Evaluation of the Fine Arts Educational Improvement Project 1968-69

Dr. Eric Baber, Chairman
Evaluation Team

Project Staff	Major Consultants
Donald Ellis, Drama Director	Art: Mrs. Mary Packwood
Edward Spry, Music Director	Drama: Dr. Calvin Pritner
Ralph Woolard, Project Director	Music: Mr. Herbert Sanders
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SECTION I - PROJECT DESCRIPTION ANALYSIS AND OVERALL EVALUATION

PART A - Nature of the Project

The Title III, ESEA PACE project entitled Fine Arts Educational Improvement Project and administered through the Illinois Midstate Educational Center (see IMSEC project brochure in Exhibit section of this document) has concluded its second year of operation and is heading into its third and final year under current funding arrangements. The project area consists of the five counties of DeWitt, Livingston, Logan, McLean, and Woodford. It encompasses 184 schools in 66 school systems employing approximately 2800 teachers and enrolling over 50,000 pupils. The general population of the project area is in excess of 200,000 and is largely rural in nature although including the Bloomington-Normal urban center and the other four smaller county seat cities and towns, together with numerous smaller communities serving their respective rural environs.

The program, which is primarily concerned with educational activities in the subject fields of art, drama, and music, continues to grow in coverage, effectiveness and public acceptance. Today it reaches more students and teachers; provides higher quality experiences and services; and commands more respect and prestige than at any time since its inception. Its Executive Committee, Director, Staff, and Consultants function efficiently as a team in cooperation with the State Office of Superimtendent of Public Instruction and the city, town and rural residents of the area.

This project embodies a sensitivity to local needs and an urgence toward relevance which enables it to penetrate the walls of isolation traditionally existing in this geographic area between fine arts programs and the schools and communities. Children and teachers are privileged to talk with artists and watch them work. They participate in creative expression through the visual and performing arts. They examine and experience the arts of various cultures and are guided to relate these to their daily lives and the world around them. Their other studies are enriched and made more meaningful through expanding perceptions of the arts in modern society.

PART B - Purposes and Objectives

Within the broad, general purposes of (a) helping elementary and secondary pupils in the project area to better understand, appreciate and take part in the fine arts, (b) helping teachers and administrators to improve the quality and extend the scope of their fine arts offerings, and (c) increasing the public awareness of educational needs and opportunities for better living through challenging and rewarding experiences in the arts, the project recognizes these major objectives:

(1) To provide enough live performances in enough places so that every child will have opportunities for first-hand experiences with quality concerts, plays, and art exhibits or demonstrations.

(2) To provide a wide variety of inservice training experiences for teachers to increase their teaching effectiveness in the fine arts.

(3) To provide several model or exemplary offerings in the form of pilot programs to demonstrate some unique and promising approaches to fine arts education.

(4) To provide needed information, materials and services to the project area schools through the establishment and operation of a central Fine Arts Service Center, with an able staff and adequate resources.

These overall objectives serve to give the project a sense of direction and balance, but must be detailed in terms of specific operational objectives in order to insure project responsiveness to changing needs and to provide a substantial, comprehensive base for evaluation. For purposes of illustration, we cite here the more specific objectives in one of the project's three main subject fields--ART:

1. "Live Performances"

   (a) To provide as many schools as possible with demonstrations (ceramics, weaving, drawing, etc.) by traveling artists, so that children, teachers, and parents might become more aware of the values and usefulness of such art in the lives and educational experiences of children and youth. The stimulation of some degree of personal interest in art through first-hand "exposure" to the personality and creative talents of a professional artist in action, constitutes a specific program objective.

   (b) To establish cooperative Saturday High School Art Centers and Evening Adult Art Centers where persons who would not otherwise have such opportunities, can come together under the tutelage of competent art instructors to explore various art media through active participation and to develop their own talents to serve their own avocational, cultural or pre-vocational objectives as best suits the interests and needs of each participant.

   (c) To conduct a Picture Loan Service making available to any school requesting it, a set of framed prints for hanging, together with appropriate descriptive and explanatory materials for classroom use. Rotation of these sets (and of other exhibits of visual art forms) among schools and classrooms serves the specific program objective of increasing knowledge, understanding and appreciation of the visual arts.

   (d) To furnish Art Overview and Special Lecturers upon request from schools and communities, in order that student interest and awareness may be heightened in some aspect of art such as "Contemporary Architecture: or "How to Look at Art" or "Correlating Art with the Curriculum."

   (e) To help bring the Art Resource Traveler to as many schools and communities as possible so that maximum advantage may be taken of its exhibits and instructional programs to expand and extend knowledge and appreciation of the visual arts.

2. "Inservice Training"

(a) To provide Art Workshops for Elementary Teachers, in a series of meetings in each selected locality in order to inform, involve, and inspire such teachers in the utilization of modern classroom methods, ideas, materials and skills relating to art education. The program objectives here are to upgrade their teaching knowledge and skills in representative aspects and media of the visual arts--maintaining as a reference point each participant's school-community situation. Program objectives are, of course, broken down into more specific and detailed objectives for each session of each workshop, depending upon the approach of the individual instructor and the nature of the planned learning experiences.

(b) To provide at least one major conference (in cooperation with the State OSPI) for all special art teachers and supervisors in the five-county project area, with the object of informing these teachers about "what's new in art education," and planning with them how best to progress toward more and better art education in their schools and in the project area as a whole.

(c) To provide special consultants from the universities and city systems as requested by schools to study and advise with the teachers, administrators and board members with respect to the improvement of art education in the local school-community situation. The program objective here varies with the nature of the consultant service--from instructional improvement through organizational, budgetary, personnel, and intra-school relationship considerations.

3. "Pilot Program"

(a) To demonstrate what can be done to esbablish an exemplary program of art education in three small neighboring, rural schools where no art program has existed. This program objective encompasses the specific objectives of (a) convincing the boards of education to carry on the program at their own expense after support for the pilot program is withdrawn; (b) to "saturate" these schools with trained art teachers, art materials, inservice training offerings, consultant services, and special activities designed to highlight and nurture the pilot program; (c) arranging for other schools in similar circumstances to see and learn about the possibilities of adapting the pilot program approach to their own situations.

4. "Fine Arts Service Center:

(a) To provide a wide variety of staff and consultant services to meet the varied requests of project schools and communities for assistance in their self-imrpovement efforts.

(b) To disseminate information about all pertinent aspects of the project through a project Newsletter published periodically and distributed to all schools and communities in the project area.

(c) To utilize individual speakers, the local newspapers, radio, TV, printed brochures and reports to communicate many different kinds of information about the project to many different individuals and groups.

(d) To organize and work with citizens' advisory groups in the further planning, understanding, and public relations aspects of the project.

(e) To acquire and circulate upon request the latest and best materials, equipment, and exhibits available for use in the schools.

(f) To coordinate all scheduled requests for utilization of the total art resources of the project.

PART C - Evaluation Procedures

Evaluation is a major component of the "Fine Arts Educational Improvement Project." The gathering of information about each activity to find out how well the project is meeting its objectives is an evaluative function. The evaluation of the total project involves the collective assessment of individual activities. Appraisals of particular events are made in terms of the values and impacts of those events, and their relationships to other aspects of the project.

Data collected are basically either (a) quantitative or (b) qualitative in nature. The quantitative information is easiest to obtain, and relies essentially on counting and record keeping techniques.

The collection of qualitative information for evaluation purposes involves more complex techniques and careful interpretation of findings.

After each live performance, or at the conclusion of a series of workshops, evaluation forms are sent to selected teachers and administrators of the school. The return of evaluation forms has been excellent, averaging about 90% of those sent out. Students also participate in appropriate evaluation activities.

A file of unsolicited letters and notes concerning project activities is maintained. These responses have proven valuable as they contain suggestions for improvement of the program as well as words of thanks, praise and criticism.

Summaries of quantitative and qualitative information about the project are offered in the following sections. Sample evaluation forms used in gathering statistical and qualitative date are included in the Exhibit's section.

PART D - Generalization of Evaluative Data

The following generalizations about the extent to which project objectives have been achieved are drawn from evaluation data collected this year:

(1) "Live Performances" in the form of concerts, plays, mobile art exhibits, traveling artists, etc., were abundantly scheduled and appreciatively received by local audiences in all five counties. These performances blanketed the project area to such an extent that nearly every child had opportunities (many for the first time) in his own school or in a nearby school to experience live performances of high quality. Study materials prepared and distributed in advance of these performances enhanced their educational value. These pre-performance materials were rated highly by the users. The performances themselves prompted many students to request post-performance activities paralleling the professional performances seen.

(2) "Inservice Training" sessions in the form of workshops, conferences, clinics, and other professional meetings utilizing consultant services were well received and well attended. An area-wide network of art workshops for elementary teachers elicited enthusiastic responses from participants and administrators alike. The quality of inservice offerings in drama and music was likewise judged to be exceptionally fine.

(3) "Pilot Programs" have exceeded expectations with respect to local acceptance and favorable impact. The Repertory Theat composed of twelve talented young players has brought top-flight theatre into the local schools of the project area and is achieving national recognition. The Suzuki approach to stringed instrument instruction (with continuing parental involvement) has led to the establihhment of a string progra in the Unit #5 school system which reaches down to the fourt grade and extends through high school. The rural school art project (as well as other aspects of the total art program) is progressing exceptionally well and has led to the hiring of several art teachers and the establishment of new art programs in a number of schools.

(4) The "Fine Arts Service Center" is conceived as a clearinghouse of materials and staff, devoted to the dissemination of ideas, materials, and services calculated to benefit those schools and persons who choose to make use of it. In terms of requests from the field, its establishment has now justified its existence and the volume of requests continues

to grow. The IMSEC staff provides supplementary services through such media as the Project Newsletter, catalogs of materials available for loan to teachers, press and radio and TV releases, preparation and distribution of study guides, liaison with community agencies, and arrangements for consultant help as desired. Public reaction to these activities has been impressively positive.

The year's evaluative findings have documented the tentative conclusions of lastyear's 300 page evaluation report. Probably, no other project in the state has conducted a more systematic, comprehensive evaluation effort than this one. The results have been gratifying and have enabled the project to be prompt and flexible in responding to expressed needs. Changes in elements of the program have occured withour delay when evaluation of particular offerings had indicated that changes were warranted.

A complete listing and schedule of activities is included in the "Report of Activities and Project, July 1, 1968 to June 30, 1969" booklet located in the Exhibits section of this document. The following tables summarize these activities by category:

Summary of Live Performances:

Subject Area	No. of Performances	Pupils in Attendance
Art	71	11,231
Music	134	58,050
Drama	75	29,262

Summary of Resource Center use:

Number of Schools using the Center	106
Number of Teachers using Materials from the Center	950

Inservice Education Summary:

Subject Area	Number of Workshops or Clinics	Enrollees	Total Participants
Art	5	155	775
Music	5	269	652
Drama	1	35	35

Saturday Center Summary:

Subject Area	Number of Centers	Enrollees	Total Participants
Art	3	115	345

PART E - Specific Strength and Limitations

Activities Exceeding Expectations

Field Trips to the Concert Hall and Theatre

Although most of the live performance offerings are presented in the local schools, the center, in response to requests from teachers, planned a series of performances in music and drama that would provide students with an opportunity to have the experience in a fine concert hall and theatre.

The planning for both activities was done with some reservation as to the willingness of school administrators to budget transportation money and time for these offerings. The flood of requests for reservations, however, indicated a real interest in the programs by the schools, and the problem became one of being able to schedule the schools and students.

The music field trips to concerts given in the Scottish Rites Temple, Bloomington, Illinois were attended by 5,400 students and approximately 1,600 adults. This offering was a series of six concerts held on two days.

Theatre field trip experiments have been equally gratifying. A summer (1968) theatre program at Illinois Wesleyan University was planned and conducted in cooperation with this office. School administrators, teachers and students were advised of the availability of free season tickets for the four productions. Participation was voluntary with 1,700 students taking part in this activity. Following the performance, teachers who accompanied the students held discussion groups concerning the play. In several instances the students had opportunity to take part in critiques given by guest lecturers at the university or by newspaper drama critics from New York and Chicago.

During the school year ten perfermances of Taming of the Shrew were given at Illinois State University by the Repertory Theatre Company. Schools were invited to schedule their students to see these evening performances. Requests for tickets exceeded the supply. One thousand (1,000) students were scheduled into Westhoff Theatre at Illinois State University.

These responses are evidence of the feeling of the area schools concerning the quality of the services and offerings of the Illinois Mid-State Educational Center.

An Experiment in Music, Art, and Drama

Miss Kazuko Kagaya, a talented visitor from Japan, provided an exceptional opportunity for this center to present a program that integrated the three fields of music, art and drama.

Miss Kazuko, a talented performer on the Japanese instrument, the Koto, played, sang, did paper folding and read a fairy tale with dramatic emphasis to elementary school children. She wore the traditional dress of her land and provided information concerning her country in the question and answer period following each performance.

This program, according to both formal and informal evaluation, was greatly appreciated by the children, particularly those in the primary school who had the opportunity to see and hear Miss Kazuko in a very informal setting as they gathered on the floor around her.

Instructional Materials Kits and Traveling Art Show (Resource Center)

Although the Resource Center has enjoyed good use by teachers, the center staff felt that it could be made more useful by organizing some of the materials in the following manner:

1. Instructional Materials Kits

   These kits (6 in number) offer the teacher materials organized around a unit of work in the social studies area. The kits contain materials from the arts organized so as to be an integral part of a social studies unit. The response to this offering was immediate and overwhelming. Requests for borrowing the kits are being scheduled for next year.

2. Traveling Art Show

   A collection of art objects including original paintings and prints, reproductions, statuary and ceramics has been organized as a traveling art show for elementary and secondary schools. Response to the program has been exceptional and has prompted the center to consider organizing a second show.

Music Inservice Education

The impact of the inservice program in general music has been outstanding. Support by school administrators has been a contributing factor to the success of the programs. School administrators and Boards of Education have granted released time for teachers to take part in the sessions and in most cases have given salary credits for participation.

Teachers have indicated their satisfaction through positive reactions registered on evaluation sheets.

Perhaps the most reliable indicator of the value of the inservice sessions is the marked increase in the use of the music instructional materials following the sessions.

Repertory Company Productions

The Repertory Company experience has been one of unanticipated acceptance and achievement. The schools have solicited the center for performances, the productions have been well-chosen and executed, the touring experience has been without major problems and response by teachers and students has been exceptionally fine.

The Repertory Company is becoming professional in quality and spirit.

Pilot Program in Art

The pilot program in art, unusual in inception and organization, is proving a worthwhile project. The program makes use of mothers, college graduates with training in art, who are volunteering their tim to teach art in the middle grades of the Woodland Community Unit Schoo In addition, a part-time instructor is provided by Illinois Mid-State Educational Center to teach additional classes at the fifth and sixth grade level. The work of the teacher and the volunteer mothers is structured and supervised by the Illinois Mid-State Educational Center Art Consultant.

Live Performance in General

Live performance in drama, music and art appears to be the truly significant dimension of the program. One does not need to find excuses for it in the school program. It is the experience of this center that a live performance can be an important event in the life of the child -- "an educationally, psychologically, emotionally and spiritually charged experience."

Activities Not Measuring Up to Expectations

While recognizing that all activities carried on by this center could be improved, it is the feeling of the staff that during this second year of operation all programs, projects and activities have met our expectations.

It is possible, however, to single out isolated segments of an activity and point to their lack of success in a given situation. The following examples may be cited:

1. Art Demonstration at "School X"
   The demonstrator did not arrive on time, thus causing adjustments in the school schedule, a shortening of the demonstration time and a resulting negative reaction to that particular demonstration.
2. Concert at "School Y"
   Failure of the school to use pre-program materials provided by the center diminished the impact of the performance.
3. Use of Drama Resource Materials
   While the resource center in general is widely used, the lack of speech and drama teachers in the project area results in many of the recordings, play scripts and filmstrips remaining idle much of the time.

In the instances cited above the staff endeavors to find ways to overcome the problem in order that the total impact of the project may be increased.

PART F - Dissemination of Information

The center staff has employed three main techniques in disseminating information:

(1) Telling

This has involved dissemination through newsletters (four publications per year), articles in professional journals, speeches for the faculties of thirty school districts and eight civic organizations, distribution of brochures to all teachers and many citizens of the project area, news releases in area newspapers, appearances before numerous conference groups, and frequent meetings with school administrators and members of Boards of Education.

(2) Showing

A 16mm film of project activities has been used for public relations. The center has also sponsored numerous displays, exhibits and demonstrations for purposes of informing the project clientele as well as the public in general.

(3) Helping

Dissemination by helping has involved consultation with faculties, meetings with art and music specialists, individual conferences with teachers and administrators, and assisting with problems that have developed in the project area.

There have been thirty-six unsolicited written requests for information from outside the project area and twelve visitors to the project from outside the area. Most requests for information, two hundred twelve in all, came from within the project area.

PART G - New Activities and Areas of Emphasis

It is generally felt that the educational problems and needs of area schools were well analyzed at the time the project proposal was first written, and although there has been some growth in the number of pupils and teachers to be served, there has been no significant change in needs. These changes that are being made in the program are tactical changes that are not indicative of a change in project objectives. The following changes are noted:

(1) The present pilot program in music (Suzuki string instruction) will be terminated this year. It has been a particularly successful program, attaining those goals that had been set for it. The schools are developing a program to meet it and will capitalize on the nucleus of string musicians the program is producing.
At this time it is felt that the pilot program in music for 1969-70 will be the development of an exemplary general music program in the small rural schools in Logan County.

(2) There will be an increasing emphasis upon organization of resource center materials for maximum utilization. This would involve the organization of materials into packages that could be used for the unit method of teaching in elementary and high schools.

Methods and procedures of evaluation will remain the same.

SECTION II - EVALUATION OF ART ACTIVITIES

An analysis of the scope, depth and effectiveness of the art activities of this center requires some assessment of the status of the art program at the termination of the first year of operation.

The initial year of the project saw important contacts made and effective services initiated in the project area. The important task of making personnel and services known among art teachers, administrators and a sizeable segment of the classroom teachers was accomplished; inservice education programs were begun; demonstrations by visiting artists were scheduled; resources (exhibits, art objects, educational materials etc.) were distributed; pilot projects were developed, and consultant services extended to those schools making requests.

From these beginnings, the staff moved somewhat more confidently into the second year of operation. Although the loss of the project art director has been keenly felt, the project has been able to move forward and has increased the number and scope of its services to local school districts.

PART A

Chronoloyy of Live Performance - Art

1968-69

Date	Activity	Participants	School
Sept 26	Ceramics	180	Anchor Grade
Oct 8	"	240	Chestnut Grade
15	"	400	Minonk Grade
22	"	250	Epiphany Grade
25	Weaving	150	St. Pauls Grade
29	Ceramics	140	Congerville Grade
29	Weaving	180	Wapella Grade
29	Ceramics	35	Eureka High
Nov 5	"	110	Middletown Grade
5	Weaving	240	Chestnut Grade
5	Ceramics	110	Middletown Jr. High
12	"	118	New Holland Grade
14	Weaving	50	Lake Fork Grade
14	Ceramics	551	Washington Grade
15	Weaving	140	Beason Grade
19	Ceramics	100	Pontiac-Esmen
19	"	30	Owego Grade
26	Weaving	250	St. Clare Grade
26	Ceramics	80	Rooks Creek Grade
Dec 3	Weaving	105	Trinity Grade
5	Ceramics	407	Lincoln Grade
5	Weaving	115	Trinity Grade
5	"	80	Saybrook High School
10	"	90	Minonk Grade
12	"	45	McLean High
13	"	105	Beason High
Jan 9	Ceramics	300	El Paso Grade
9	"	30	El Paso High
14	"	500	Heyworth Grade
17	Weaving	200	Farmer City Grade
21	"	75	Flanagan High
21	Ceramics	125	Chatsworth Grade
21	"	40	Piper City High
22	Weaving	45	El Paso High
22	"	120	El Paso Grade
23	"	150	Goodfield Grade
24	"	150	Riverview Elem.
24	Silk Screen	150	Piper City High
28	Weaving	150	Normal Comm. High
30	"	50	Congerville Grade
Feb 10	Silk Screen	150	Downs High
11	"	260	Tri-Valley Grade
19	Architecture	30	Bloomington High
20	Silk Screen	40	Flanagan High
24	Architecture	50	Downs High
26	Silk Screen	35	Chenoa High
26	Weaving	100	Towanda Grade
27	"	100	Towanda Grade
March 7	"	260	Woodland Grade
10	Architecture	90	McLean High

March 7	Weaving	250	Woodland Grade
10	Architecture	90	McLean High
11	Weaving	90	Fairbury High
11	Silk Screen	100	Westview Grade
11	Architecture	80	Hartsburg-Emden High
13	Weaving	125	Gridley Grade
18	Silk Screen	180	Chenoa Grade
18	Weaving	75	Westview Grade
20	"	"	"
25	"	"	"
26	Architecture	80	Chenoa High
28	"	70	Beason High
April 10	Silk Screen	40	Lincoln High

Additional Demonstrations —

Feb 18 - Logan County Fine Arts Fair

Ceramics	400	Lincoln High
Weaving	400	" "
Jewelry Making	400	" "
Painting	400	" "
Sketching	400	" "

March 13 - McLean Fine Arts Evening

	Ceramics	200	McLean High
Jan 23	Rupert Kilgore	100	Minonk Grade
Feb 15	Edward Nieme	100	Elkhart Grade

PART B - Art Demonstrations

The visiting artist program was expanded this year, both in number of demonstrations and variety of offerings. Demonstrations in ceramics, silk-screen and weaving were presented, and illustrated lecture programs utilizing art historians and other specialists were developed in order to correlate art with history, literature, architectural drawing, and home economics (design).

Seventy-eight programs were offered in the schools. If human resources had been available, at least one hundred could have been scheduled.

School response has been very good. There have been instances however, of negative response in certain school districts, but in tracing the cause it appeared that the school was not sufficiently aware of the kind of demonstration that would be made. Children, therefore, were not adequately prepared for instruction. In one or two instances, the late arrival of the demonstrator also caused consternation. Greater emphasis upon pre-performance orientation of teachers and pupils is probably needed to insure best results.

The vital element in demonstration work is flexibility. The project must be able to respond to the needs of the school, giving the kind of demonstration required at the time it is needed. The demonstrator must also be capable of flexibility, as he faces a new school environment each time he visits a school.

The visit of the artist to the school has in most instances, been both exciting and educationally rewarding to children. It could be even more so if there could be better planning between the center staff and the teachers and administrators of the schools. If the experience is to be utilized for fullest advantage, it must be planned so as to fall at that time in a given unit of study when it will be of the most value to pupils.

Ceramics

The visual impacts of the potter at work and the possibility for pupil experimentation with clay helped to make ceramics the most effective art demonstration offered from this center.

The artist stressed the history of pottery, giving close attention to the ability of the groups before him to handle social studies concepts, and to the possibilities of artistic expression through clay. There has been a noticeable increase in the use of clay in the project area schools.

Silk Screen

Silk screen demonstrations were planned for this year because very few of the teachers in the schools have had training in the art. This demonstration was exciting and led to some experimemtation with the process by teachers and students. The center was able to offer silk screen equipment to those schools willing to experiment in this area.

Weaving

Weaving was also a new offering this year for all grade levels. It has great adaptability for children of all ages and has relevance for the social studies and homemaking as well as art.

Each presentation was adapted to meet the interests and age levels of the students viewing the demonstration.

Special Presentations

Many requests are made of the center to offer demonstrations, lectures and programs related to immediate classroom needs. For example, a teacher of English asked to have an artist speak to the class concerning impressionistic art, and a history teacher asked for a special lecture on "The Art of the Rennaissance Period."

In order to keep interest in art at a high level and to provide correlation between the various disciplines the center made every effort to accommodate the requests. As a consequence of this many special programs and demonstrations were offered in the schools. These covered a whole gamut of topics including "Art in Architecture," "Modern Design," "Impressionistic Art," "Primitive Art," etc.

The possibilities of this kind of offering are without limit, but it requires a staff member to meet daily with teachers to serve their needs, arrange time schedules and do the detailed planning and scheduling required in this kind of educational service.

EVALUATION OF CERAMICS DEMONSTRATIONS

The ceramics demonstration, presented in 18 schools to 147 teachers and 3,746 students, were given an extremely high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by 42 participants.

Reaction of Students

Negative	0
Mild Interest	0
Keen Interest	15
Enthusiastic	27
	42

Reaction of Teachers

No Value	0
Some Value	5
Very Valuable	36
No response	1
	42

Written comments, in letters from students and by teachers and administrators, emphasized the positive reactions to the ceramics demonstrations. Not one negative comment was made by any of the participants. The following quotes give a picture of the favorable responses:

"Very good demonstration." (17 respondents made statements to this effect)
"Children were very interested." (4 comments of this nature)
"The demonstrator was very good with children. (3 comments of this nature)
"Very educational." (Also commented 3 times)
"Need more demonstrations of this type to supplement the work in art classes."

> "Especially valuable to Grade 6, since pottery is one of the contributing factors of the advancement of civilization."
>
> "I was surprised how hard the children worked on the wheel."
>
> "The children tried his techniques with oil clay when they returned to their room."
>
> "The children understood the ways of making 'pinch' pots, etc."
>
> "The demonstrator patiently and clearly answered questions.

Only one suggestion was offered: "The children would like to know more about the clay that was used and glazing."

As can be seen from the evaluations and comments above, this "Traveling Potter" program was highly successful and warmly received. This is no doubt due to the expertise of the artist and his ability to establish good rapport with his audiences. Youngsters were able to group around the potters' wheel and actually be a part of the ongoing demonstration. In some instances, the wheel itself, together with materials, was left for a week or two so that more students could have actual "hands-on" experience. The results of this experience are evidenced by copies of some of the letters sent to the artist by many of the students.

EVALUATIONS OF
SILK SCREEN DEMONSTRATIONS

The silk screen demonstration, presented in 8 schools to 40 teachers and 955 students, was given a relatively high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by only 6 participants.

Reaction of Students

Negative	0
Mild Interest	1
Keen Interest	3
Enthusiactic	2
Total	6

Reaction of Teachers

No Value	0
Some Value	4
Very Valuable	2
Total	6

Comments/Suggestions:

"Introductory remarks concerning what would be seen would organize the presentation for the students, otherwise, a very good demonstration."
"Excellent for pupil and teacher enrichment--also well related to social studies. However, I wonder if it would be a process that could be used in the individual classroom due to the limitations of time and materials."

"The 5th grade would be able to handle other forms of block printing better than silk screening. I did have several boys who seemed very interested in what materials to get and the cost of getting them."
"The demonstration was clear and complete. The manner of the instructor was informal, congenial, and appropriate to the level of the students."

This evaluation cannot be considered too reliable due to the small number of responses obtained.

EVALUATION OF WEAVING DEMONSTRATIONS

The weaving demonstrations, presented in 27 schools to 145 teachers and 3,640 students, were given a relatively high rating according to questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by 22 participants.

Reaction of Students

Negative	0
Mild Interest	6
Keen Interest	13
Enthusiastic	3
Total	22

Reaction of Teachers

No Value	1
Some Value	11
Very Valuable	10
Total	22

Written comments by teachers and administrators were more favorable than unfavorable as shown by the following quotes:

"The students thoroughly enjoyed the demonstration." (This statement or an equivalent one was listed by seven respondents.)
"Very satisfied."
"Good demonstration."
"The children were motivated."
"The instructor did a good job answering questions."
"Some of the students went back after school to find out more about weaving."

Some of the unfavorable comments were:

"The time was too short for full understanding by the pupils."
"I was disappointed that small frames and mats were not shown."

> "The students had little or no interest in weaving--could see no value in the demonstration."
>
> "The teacher was not particularly dynamic--the type of demonstration accounts for this to some degree."

Some suggestions were also offered:

> "Show how the dyeing is done."
>
> "Take one class at a time so the children could see and hear better."
>
> "A simple demonstration that could be used in the classroom might be beneficial."
>
> "Children would have enjoyed more detail in demonstrating rather than in the finished product."

A Composite of Art Demonstrations

The ceramics, weaving, and silk screen demonstrations were presented in 53 schools to 332 teachers and 8,341 students.

The table below shows the distribution of reactions to statements on the evaluation form, returned by 70 participants.

Reaction of Students

Negative	0
Mild Interest	7
Keen Interest	31
Enthusiastic	32
Total	70

Reaction of Teachers

No Value	1
Some Value	20
Very Valuable	48
No Response	1
Total	70

The reaction of the students was expressed as "enthusiastic" or "keen interest" by 90% of the respondents. The reaction of teachers was expressed as "very valuable" by 68.6% and "some value" by 28.6% of the respondents. The high degree of acceptance of these art demonstrations by both teachers and students should be apparent when one considers the above percentages.

An evaluation of each type of demonstration follows this composite.

PART C - Art Workshops

Although more schools now employ a permanent art teacher who imparts instruction in art and art appreciation, there are still many schools where such instruction has not become an integral part of the curriculum.

One of the intents of this program is to find ways to bring to children in the schools that are lagging behind, the kind of instruction in art that their more fortunate fellows have been obtaining for years. This is done through inservice education offerings for elementary classroom teachers.

The general response, both written and oral has been good. In some cases teachers have felt that administrators were forcing them into an inservice program that would only further delay the employment of an art specialist. In those instances the workshop instructors have attempted to alloy fears and to present experiences, skills, materials and methods of high interest value and of a kind that would have immediate transfer value to the classrrom.

It has appeared to us that the major problems to be attacked through inservice offerings are the following:

1. The hesitancy of teachers to try new media and methods.
2. A lack of understanding as to what art experiences are appropriate for given ages or grade levels.
3. Lack of materials and knowledge as to where to acquire them.
4. The idea that art takes away from time that should be given to reading or science and the corresponding inability to fully utilize art experiences to enhance the academic program.

In addition, each school district has had problems unique to that district. We have attempted to cope with these by carefully worked out strategics developed with the administrative staff prior to offering the inservice package.

Five inservice series were offered this year, with a series being held in each of the counties of the project area except Woodford County. Two series were presented in Logan County.

Experience has revealed that a series of six sessions is more satisfactory than four or five sessions. There is less pressure, more informality and more time to present the material that needs to be stressed. Administrative interest in the workshops also reaps rewards. For this reason it appears that tailoring workshops to the needs of individual school districts is better than having a half dozen or more districts represented in workshops held in a central location.

PART D - Materials Resource Center

The resource center is visualized as a distributing point of exemplary materials and equipment to be used by school districts in establishing more effective art programs. Unfortunately initial budgets did not adequately equip it for this role, but subsequent events and improvisational efforts have relieved some of the weaknesses of the art resource center.

The center houses 16mm films, a few filmstrips and slides, one potter's wheel, selected books, approximately 400 framed reproductions and selected statuary. During the 1968-69 school year new resource utilization patterns have been suggested to schools and these have met with substantial success.

Traveling Art Show

In response to requests from several teachers and school districts a traveling art exhibit has been developed to circulate among project area schools.

The exhibit consists of original works as well as prints and museum copies of statuary. It is representative of various schools of art as well as different historical periods. The exhibit is flexible in that changes in it are made to suit the school in which it is to be placed for the two week loan period. The exhibit was organized in February 1969 and has been completely scheduled since that time.

Reaction to it has been 90% favorable with many creative teachers utilizing the exhibit for various projects and activities including theme writing.

Picture Loan Service

One of the most unique and popular programs in art has been the picture loan service. Originally 320 prints were framed and developed into sets of 10 prints each. Each set was developed to be representative of different art styles, periods of history, and of different nations, with each set containing at least one American painting.

The sets were placed in 32 school districts where they remained for a year. This year 10 additional sets were organized and 42 schools were recipients of loan sets. Additionally, small statuary has been purchased to supplement these offerings and to compliment the sets of prints. Explanatory notes and descriptive materials accompany each set of pictures and art objects.

During the final year of the project plans are made to encourage school districts to purchase their own sets. This will be done by displaying prints at meetings of administrators and teachers. The center will offer to expedite this development by handling all details relating to displaying, ordering, and delivering prints.

Instructional Materials Kits

The development of instructional materials kits organized around selected social studies themes or an historical period has proven exceptionally popular. The kits emphasize the arts of a period or a nation, and contain paintings, statuary, recordings, books, clothing, dolls, coins, stamps, maps and other realia. This material may be used by the teacher in making more effective presentations of units of work. The kits are delivered and picked up as a service to the schools. The loan period is for two weeks. Five kits were developed. They have been in constant demand. They include kits on Japan, Turkey, Westward Expansion, Illinois, and Central America.

EVALUATION OF

TRAVELING ART SHOW

Question	Yes	No	No Response
1. Did the students enjoy the art work?	18	0	0
2. Did you feel the display was a positive experience?	17	1	0
3. Did the display stimulate classroom activity (writing, discussion, art activity, etc.)?	8	9	1
4. Would you like to have such a display periodically?	17	1	0

Comments/Suggestions:

"The display made a point of interest in the hall and gave the children an opportunity to see something they do not have an opportunity to see in their everyday living."

"The children were interested in the various medias shown and were interested in explanations of the background of the work, the artist, etc."

"Very worthwhile. I wish I had known that someone was coming to explain features to the class, as I fear my presentation left something to be desired."

"The children gained a great deal from the discussion. Many children picked a 'favorite' piece from the display."

"We enjoyed having Mr. Woolard come and speak to us about the art work."

"Show more pieces if possible."

"We were greatly pleased to have this display. We're scheduled to borrow a set of ten pictures for the 1969-70 school year. Mr. Woolard also mentioned that a set might be available for the remainder of this semester."

PART E - Adult Art Programs

Although the thrust of the project is toward improvement of the fine arts experiences of school age (K-12) students, adult art programs have also been promoted wherever there has been opportunity.

During 1968-69 adult programs have taken two directions. As a result of the outstanding success of the "Art Overview Lectures" held during the first year of the project a series of lectures was held in Bloomington, Illinois at Centennial School. The six lectures were attended by an average of 30 adults. The participants represented a cross section of the community as to age, sex and occupation, although there was a dominance of professional people.

This series was an illustrated lecture presentation by Rupert Kilgore of Illinois Wesleyan University who gave a chronological/historical survey of the development of art from the earliest forms to the present. This kind of presentation has particular appeal for teachers, college students, college educated professional people (especially housewives) and those in early retirement.

Responses to the series were largely very favorable. There were those who felt the series would be more valuable if extended to 10 or 15 meetings with opportunity to explore certain periods in more depth.

The second aspect of the adult program was that of teaching drawing and painting to adults in evening classes held in communities that had expressed interest in sponsoring such a program. The classes were flexible and made allowances for the beginner and the advanced painter to work at his level. There were ten meetings at each of the four adult sessions. At the termination of each series an exhibit of completed work was held in the school, business establishment or hall large enough to house the work.

Participants in these classes are largely women with a sprinkling of men. The sessions are kept rather informal with a great deal of exchange between instructor and students. Efforts were made to encourage painting at home and to discourage copy work. It has been found that the first couple of sessions are needed to break down the students' fear of the media.

A tuition charge is made to coven the instructor's fees. Students are expected to purchase their own paint, canvass and brushes. If more time was available to organize adult programs it is estimated that 10 or 15 could be operated in the five county area each semester.

PART F - Saturday Art Centers

One of the most productive (in terms of achieving project objectives) activities of the project has been the organization of Saturday Art Centers for the teaching of art to high school students not privileged to have art taught in their schools.

This year centers were established at Washburn High School,Roanoke-Benson High School, Olympia Community High Schools and Hartsburg-Emden High School. In several cases students from adjacent school districts were also allowed to enroll. Average attendance at the centers ranged from 30 to 50 participants. The centers have been very successful in terms of achievements of student participants who have produced high quality work. Project objectives have been realized through this venture. In each district where a center has been sponsored an art teacher has been employed. Administrators have indicated that the impact of the center was sufficient to convince Boards of Education to provide funds in their budgets to support an art teacher and permanent program.

PART G - Logan County Fine Arts Fair

The Logan County Fine Arts Fair was an offering of art, music and drama for the people of Logan County and nearby communities. The purpose of the activity was to present the arts in such a way as to provide an enjoyable experience for people of all ages and interests.

The program, which was presented on February 18 at Lincoln C.H.S. was a mixed offering of drama, art and music, with continuous art demonstrations in weaving, painting, ceramics, drawing and jewelry. Red Shoes, a play for children, was scheduled early in the evening, and was followed by the Illinois State University Concert Band.

Approximately 400 people attended despite conflict with several county wide athletic activities and community programs. Those in attendance seemed enthusiastic with the show, but it must be admitted that such an offering should draw a larger audience. The afore mentioned athletic activities were partially responsible for the moders crowd, but there was also a lack of good newspaper coverage.

Considering the difficulty of finding an open night for such activities and the problem of publicizing the activity effectively, it would seem doubtful that the effort warrants being repeated in other counties.

PART H - Pilot Program in Art Education

COMMUNITY UNIT DISTRICT NO. 5
Long Point, Wilson and Woodland Schools
R. R. 2, Streator, Ill.

June 3, 1969

Mr. Ralph Woolard, Project Director
Illinois Midstate Educational Center
905 North Main Street
Normal, Illinois 61761

Dear Mr. Woolard:

This is a letter of evaluation regarding the pilot project in art in Woodland Community Unit District #5.

The program involved all students in grades four through eight. Mr. Jurgen Suhr taught intermediate grades every other Tuesday and junior high school every Friday.

The student response to the program was gratifying. They looked forward to the art classes and worked on the projects with much enthusiasm. The classroom teachers praised the program for its worth to the students and the teachers. The presentation of each project opened the way for an expansion into similar areas by the classroom teacher.

The impact of the pilot project is best realized by the fact that the district will include art as a scheduled elective in the junior high school for school year 1969-70. A continuation of the volunteer art program in the elementary grades is planned. The influence of the pilot project is also evidenced by the request of the teachers for an art workshop at Woodland during school year 1969-70.

In summary, the services of the Illinois Midstate Educational Center were of tremendous significance in our total educational program. Included in the services were: (1) art instruction by Mr. Jurgen Suhr; (2) art materials; (3) weaving demonstration; (4) art orientation by Mrs. Mary Packwood and Mr. Ralph Woolard; (5) use of the "Illinois History Kit"; (6) use of framed prints; (7) Illinois History talk by Mr. Ralph Woolard.

The cooperation which we received from Mr. Woolard and his staff was "above and beyond the call of duty". Our thanks to him and the Illinois Midstate Educational Center.

Sincerely yours,

D. Richard Jennings
Elementary Principal

COPY

PILOT PROGRAM AT WOODLAND PUBLIC SCHOOLS

A pilot program in the Woodland Public Schools was successfully completed with the assistance of a teacher (Jurgen Suhr) who is a graduate student at Illinois State University. It was carried out with the assistance of four college graduate housewives who originally asked for help from the Mid State Educational center when the task of helping classroom teachers with the teaching of art became greater than the group could supply between housework, baby care and PTA activities.

Woodland Public School is a community of schools including the elementary, Junior High School and Senior High School. It is located 15 miles from Streator. The school community has a wide range of socio-economic backgrounds.

Mr. Suhr serviced both the elementary and junior high school grades. In the elementary grades, he taught five class groups grades 4, 5, and 6. He spent 15 days over an eight month period of time teaching each group for approximately 50 minutes each time. The following lessons were pursued by Mr. Suhr's classes. Although each group had all of the experiences, the order may have been varied from group to group.

1. Drawing orientation -- comparison drawing with still life object on display and out of view; stress importance of observation.

2. Life size painting -- orientation to paints on life size body tracing of student.

3. Paper folded animals and birds -- to assemble into a mobile for holiday decoration.

4. Mixed media painting -- close up of still life; stress use of entire page

5. Masks -- using construction paper and papier mache over balloons

6. Lettering and design problem -- division of a given rectangle into squares and rectangles to be filled with the letters of the student's name.

7. Totem pole for each room -- made from paper sack face made by each student.

8. Painting -- color emphasis

9. Torn or cut paper mosaic

10. Close up study of small natural objects -- crayon, pencil, and pen and ink -- vary with grades.

11. Figure drawing

12. Mural - collage of individual paintings following one theme

13. Collage - weeds or cardborad

14. Vegetable printing

15. Wax Resist painting

The method of teaching included slides and films along with a print exhibit as inspiration. The slides were made by Mr. Suhr especially for this group of students.

The four housewive volunteers supplied instruction to one class group bi-weekly throughout the year.

In the Junior High School, Mr. Suhr taught nine consecutive weeks, one day per week, with instruction for six class groups on a 50 minute schedule. The total seventh and eighth grade participated in the classes. This was the first experience of a planned art program for these students. In the beginning the students were a discipline problem, but soon settled down to work when told that those who did not appreciate the privilege would be removed from the class. The experiences offer to all groups included:

1. Drawing

2. Color problem with construction paper mosaic

3. Pen and ink study

4. Charcoal portraits

5. Wax resist technique

6. Pastels with still life

7. Tempera paint with still life subject matter.

The success of this project at Woodland is attested to by the willingness of the Board of Education to hire a teacher of art for the 1969-70 school year.

PART I - Summary Statement by Project Art Director

A very systematic and thorough effort was made during the early stages of the project to develop plans for art activities that would accomplish project objectives. During the first two years of the project the staff has been faithful to the objectives and to the original plans set forth for their accomplishment.

Inservice education and the visiting artist program have, in particular, followed early planning. The results of both activities have indicated the merit of the original steps taken to insure a successful project. There is much tangible evidence to indicate that both activities have resulted in new methods, techniques and materials being used by teachers, and that there is a greater interest in a correlation of the arts with other disciplines.

As the project has developed, however, certain possibilities for pursuing original objectives have occurred that were not seen during the planning period. Accordingly, the project staff has seen fit to initiate certain new approaches to accomplishing aims and goals. These would include Saturday Center Art classes; Adult Art classes, including a lecture series, traveling art exhibits and instructional materials kits. These activities and offerings have also made their contribution to a successful year. One evidence of this is the increasing number of art teachers employed in the project area.

Disregarding substantiating evidence in the form of attendance figures, new art teachers, increasing budgets, etc., a purely subjective evaluation of the art activities for the year validates the feeling that the year has seen much progress toward realization of project aims and goals.

SECTION III

Evaluation of Drama Activities

PART A - Chronology and Attendance Figures

Sept	25	Three Sillies	400	Trinity Grade (Bloomington)
	27	"	350	Douglas Grade (Clinton)
	30	"	517	LeRoy Grade (2 perf)
Oct	2	"	220	St. Clare Grade (Bloomington)
	14	"	572	Centennial Grade (El Paso)
	16	"	390	Farmer City Grade
	17	Glass Menagerie	150	Normal Comm. High
	21	Three Sillies	313	Heyworth Grade
	23	"	250	Elkhart Grade
	25	"	400	Brigham Grade (Normal)
	28	"	425	Fairview Grade (Normal)
	30	Glass Menagerie	440	Central Catholic High
Nov	1	Three Sillies	300	Lincoln Grade (Bloomington)
	4	Glass Menagerie	220	Lincoln Jr. High (Fairbury)
	6	Three Sillies	220	Ben Funk Grade (Shirley)
	8	Glass Menagerie	250	Farmer City High
	13	Three Sillies	550	Washington Grade (Bloomington)
	15	"	310	Jefferson Grade (Bloomington)
	20	Glass Menagerie	280	LeRoy High
	22	"	1000	Pontiac High
	25	"	700	University High (Normal)
Dec	2	Three Sillies	265	Meadowbrook Grade (Forrest)
	4	Glass Menagerie	650	Metamora High
	6	"	250	Danvers High
	9	"	220	Stanford High
	11	"	165	Fairbury High
	13	"	205	Washburn High
	16	Three Sillies	350	Raymond Grade (Bloomington)
	18	Glass Menagerie	140	Tri-Valley High (Downs)
	20	"	225	Lexington High
Jan	8	Androcles and the Lion		Metcalf
	0	"		"
	10	"		"
	11	"		"
	15	"	410	Heyworth Grade
	31	Glass Menagerie	249	Heyworth High
Feb	3	"	200	Atlanta High
	5	Androcles and the Lion	400	Oakdale Grade (Normal)
	7	"	550	Washington Grade (Bloomington)
	10	"	382	Chenoa Grade
	14	Glass Menagerie	240	Hartsburg-Emden High
	17	"	210	McLean High
	19	Androcles and the Lion	350	Colene Hoose (Normal)
	21	"	306	LeRoy Grade
	24	Glass Menagerie	251	Chatsworth High
	26	Androcles and the Lion	100	Kenney Grade
	28	"	300	Sheridan Grade (Bloomington)
March	10	Glass Menagerie	230	Saybrook High
	17	Androcles and the Lion	400	Trinity Grade (Bloomington)
	19	"	400	Farmer City Grade
	21	"	250	Congerville Grade
	22	"	500	Dwight Grade
	24	Taming of the Shrew	700	Clinton High
	26	"	280	LeRoy High
	28	Glass Menagerie	118	Hopedale High
April	11	"	150	Gridley High
	14	Taming of the Shrew	261	Chenoa High
	16	"	850	Lincoln High
	18	"	250	Farmer City High
	21	"	650	Normal Comm. High

April	23	Androcles and the Lion	300	Lincoln Grade (Bloomington)
	25	Taming of the Shrew	1000	Pontiac High
	28	Androcles and the Lion	268	Saunemin High
	30	"	200	Octavia High (Colfax)
May	2	Taming of the Shrew	440	Central Catholic High
	5	"	225	Lexington High
	7	Androcles and the Lion	220	Ben Funk Grade (Shirley)
	9	"	500	Lexington Grade
	12	"	1000	Mr. Pulaski Grade
	14	"	270	Centennial Grade (Bloomington)
	16	"	800	Westview Grade (Fairbury)
	19	"	265	Meadowbrook Grade (Forrest)
	21	Taming of the Shrew	410	Dwight High

PART B

EVALUATION OF

THE THREE SILLIES

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	109	0	0
2.	Did you feel the program was an important cultural experience?	97	10	2
3.	Did you use the pre-performance material?	74	32	3
4.	Do you feel that theatre activity was stimulated in your school as a result of the program?	84	15	10
5.	Did the program have relevance to classroom activities?	85	22	2

Ratings

		Superior	Excellent	Good	Fair	Poor
6.	Entertainment-cultural value of the program	10	61	30	6	2

		Yes	No	No Response
7.	Would you like to have a program of this type in your school again next year?	102	5	2

Comments:

(All comments given more than once are followed by a numeral indicating the number of times a comment of that nature was made.)

"The inclusion of the children in the play is an excellent idea--increased excitement and interest." - 30
"This type of program promotes motivation for an interest in reading." - 5
"Helpful as an aid to the teacher who is interested in promoting drama in the classroom." - 4
"The narration really got to the children. They were ready to participate fully." - 4
'We should have been forewarned about participation of the children" - 3
"The props were great." - 3
"My students enjoyed the program and wanted to put on a play of their own." - 3
"The play was a little above 1st grade or primary level." - 3
"Good individual and group involvement." - 2
"The audience was too large for good active participation and attention." - 2

"It would be better to have two performances, one for grades
1, 2 and 3, and one for grades 4, 5, and 6." - 2
"A bit less audience participation would be desired." - 2
"Because of this performance, my children are going to write
their own play in rhyme and perform it."
"My students wanted to continue acting out the play when
they returned to the classroom."
"This performance gave the children an idea of how their
classroom work can lead to a more polished performance."
"The play illustrated the value of appealing to more than
one sense organ."

All 109 of the respondents said that the students enjoyed the program, 89% felt the program was an important cultural experience, 78% said that the program had relevance to classroom activities, and 77% felt that theatre activity was stimulated in their school as a result of the program.

The entertainment-cultural value was rated "superior" by 9%, "excellent" by 56%, and "good" by 28% of the respondents.

94% of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF

THE GLASS MENAGERIE

Questions	Yes	No	No Response
1. Did the students enjoy the program?	52	0	0
2. Did you feel the program was an important cultural experience?	52	0	0
3. Did you use the pre-performance material?	39	12	1
4. Do you feel that theatre activity was stimulated in your school as a result of the program?	30	8	14
5. Did the program have relevance to classroom activities?	46	6	0

	Ratings Superior	Excellent	Good	Fair	Poor
6. Entertainment-cultural value of the program	21	28	3	0	0

	Yes	No	No Response
7. Would you like to have a program of this type in your school again next year?	50	0	2

Comments:

(all comments given more than once are followed by a numeral indicating the number of times a comment of that nature was made.)

"A wonderful performance and much enjoyed by the students" - 13
"The 'theater in the round' helped the students get into the action and identify with the characters." - 5
"A new experience for our students." - 4
"The pre-performance material was excellent for class discussion." - 5
"The appearance of the stage crew detracted from the overall professional presentation of the group." - 5
"The students were impressed with the setting in the round." - 3
"There was a great deal of identification between the audience and the players." - 2
"The guidelines were well prepared and helpful." - 3
"The students were surprised to discover the actors were all just human beings devoted to the theater."

"The willingness to answer questions about the play and the characters was excellent."

"The group was better than a professional group from St. Louis."

"Perhaps an explanation of the scenery, lighting, etc. would have been beneficial to the high school students. They have never experienced a production in the round."

"Ive seen this play performed 3 times but never as well as this time."

"I have never seen these students sit so quietly and look so engrossed for the length of time for any performance -- very excellent and worthwhile program."

"The play was well executed in that our school had limited facilities. The students were able to identify with the characters. This identification (particularly Laura's taste of love) made them enjoy the play. Since they did enjoy it, I was able to keep their attention for a very good discussion on what makes life tragic. The play lends itself to theme analysis and we also launched into a good discussion of what Williams was saying about environment. The actors did an exceptionally good job of projecting. It was surprising to me that my students were able to percieve so many of the causes of the mother's inhibitions (Laura's and Tom's too, of course). Many students in rural areas have few opportunities to see any cultural presentations. I think such presentations as The Glass Menagerie have a value far beyond mere enjoyment. Discussion following the play crystallized one of my notions that good literature is an open door to human understanding. As a play for high schoolers it is particularly lucid since it so adequately examines both causes and effects."

All of the respondents said that the students enjoyed the program and felt the program was an important cultural experience, 88% said that the program had relevance to classroom activities, and 58% felt that theater activity was stimulated in their schools as a result of the program.

The entertainment-cultural value of the program was rated "superior" by 40% and "excellent" by 54% of the respondents, and 96% of them indicated a desire to have a play of this type again next year.

EVALUATION OF

TAMING OF THE SHREW

	Questions	Yes	No	No Response
1.	Did the students enjoy the program?	22	0	0
2.	Did you feel the program was an important cultural experience?	20	1	1
3.	Did you use the pre-performance material?	17	5	0
4.	Do you feel that theatre activity was stimulated in your school as a result of the program?	10	7	5
5.	Did the program have relevance to classroom activities?	18	4	0

		Superior	Ratings Excellent	Good	Fair	Poor
6.	Entertainment-cultural value of the program	11	10	1	0	0

		Yes	No	No Response
7.	Would you like to have a program of this type in your school again next year?	22	0	0

Comments:

"The most well received program we have had. A wonderful opportunity for our students."

"The guidelines were quite helpful in preparing students for the experience. Could a very brief outline of the plot itself also have been included? The questions for discussion were most helpful, and the materials reached us in plenty of time.

"With our students sitting quietly with rapt attention for an hour and a half, I can be sure the program was successful."

"A few seniors enjoyed 'Shrew" more than Macbeth. They liked the costumes and scenery. They disliked the rudeness of a few fellow students. They hope such programs will be continued for high schools."

"An excellent performance -- students were spellbound. The comments from students were quite favorable, even on a Monday morning. The scenery was quite good -- different."

"I took two class periods to prepare my students for the play using your notes and other materials. The students enjoyed the play."

"The students seemed to like this play better than others presented here in the last two years. Several said specifically that they would like to see more plays of this kind."

"Why not have a program or poster crediting your actors by name? Characterizations good - relaxed, having fun with it."

"My students have decided that Shakespeare is really fun and interesting."

"It was difficult for the 7th graders to follow the rapid conversation and understand the language but they stayed interested and seemed to enjoy it."

"Our students in the music department were thrilled with the performance because they have been deeply involved with the madrigal music of this era during this school year. Also, they were able to appreciate and make value judgments concerning the costumes of this period."

"This theater experience was outstanding for our students because they understood all of the goings-on, and Shakespeare became realistic to them."

Almost every one of my students enjoyed the play. Most of them thought the set was excellent. They thought all the performers did well."

All of the respondents said that the students enjoyed the program, 91% felt that the program was an important cultural experience, 82% said that the program had relevance to classroom activities, and 46% felt that theater activity was stimulated in their schools as a result of the program.

The entertainment-cultural value of the program was rated "superior" by 50% and "excellent" by 46% of the respondents. All of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF

ANDROCLES AND THE LION

	Questions	Yes	No	No Response
1.	Did the students enjoy the program?	136	1	2
2.	Did you feel the program was an important cultural experience?	128	5	6
3.	Did you use the pre-performance material?	111	26	2
4.	Do you feel that theatre activity was stimulation in your school as a result of the program?	87	29	23
5.	Did the program have relevance to classroom activities?	97	36	6

		Ratings					
		Superior	Excellent	Good	Fair	Poor	No Response
6.	Entertainment-cultural value of the program	36	74	22	5	0	2

		Yes	No	no Response
7.	Would you like to have a program of this type in your school again next year?	134	1	4

Comments:

(all comments given more than once are followed by a numeral indicating the number of times a comment of that nature was made)

"The children thoroughly enjoyed the involvement." - 18
"The guidelines were of great value in understanding and helping students understand the background of the play and methods of presentation." - 5
"The cast should be commended for their ability to communicate with children. The children responded with their attention and appreciation." - 13
"The performance was excellent." -15
"Good characterizations." - 3
"The pre-performance material needs to be expanded and divided for upper and lower grades." - 5
"one of the best plays I have seen. Each of the actors and actresses was well chosen for his or her part. All was well put together making the play closely knit and fast-moving to hold the interest of any age listener."

"My students discussed the possibility of having a 'little theatre' production based on several good stories from our reader. They were very much impressed with the performance."

"I would have appreciated a few suggestions on pre-performance activities in the guidelines. Also, I think the children would have liked to have heard an explanation of 'Commedia dell arte' before the performance. I don't think they understood why the performers were consulting the script every so often. The guidelines explained the media in such adult terms that I found it difficult to explain it to them beforehand, or to really know how the play was going to be presented."

"None of my 3rd graders has had the opportunity to know about Children's Theatre or has seen any professional group perform. They enjoyed it immensely. They benefited from it in that it also gave them some insight into what an actor really is and does. In classroom dramatic plays they are often too inhibited and won't 'let themselves go.' Seeing this production, I hope, will help them feel more free and less shy about playing roles."

"This play overstimulated and drew applause for reasons other than the fine literary value of the play itself." - 2

"I feel that our government can put its money to better use than spending it this way."

"Well suited for primary grades while the upper grades felt it was too silly at times." - 2

"A beautiful performance. Many good things could be said about it, but I think one particularly noticeable thing was the desire of the players to communicate with and entertain the audience which they did well."

The comments above are but a small representative part of the many comments made by the respondents.

98% of the respondents said that the students enjoyed the program, 92% felt that the program was an important cultural experience, 70% said that the program had relevance to classroom activities, and 63% felt that theater activity was stimulated in their schools as a result of the program.

The entertainment-cultural value of the program was rated "superior" by 26%, "excellent" by 53%, and "good" by 16% of the respondents. 96% of the teachers indicated a desire to have a play of this type again next year.

COMPOSITE EVALUATION OF DRAMA PRESENTIONS

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	319	1	2
2.	Did you feel the programs were important cultural experiences?	297	16	9
3.	Did you use the pre-performance materials?	241	75	6
4.	Do you feel that theatre activity was stimulated in your school as a result of the programs?	211	59	52
5.	Did the programs have relevance to classroom activities?	246	68	8

		Ratings					
		Superior	Excellent	Good	Fair	Poor	No Response
6.	Entertainment-cultural value of the program	78	173	56	11	2	2

		Yes	No	No Response
7.	Would you like to have programs of this type in your school again next year	308	6	8

Of all 322 responsents, 99.1% indicated the students enjoyed the programs, 92.2% felt the programs were important cultural experiences, 76.4% said the programs had relevance to classroom activities, and 65.5% felt that theatre activity was stimulated in their schools as a result of the programs.

The entertainment-cultural value of the program was rated "superior" by 24.2%, "excellent" by 53.7%, and "good" by 17.4% of the respondents. 95.7% of the respondents indicated a desire to have programs of this type again next year.

In examining the above percentages, one can conclude that the plays presented were very well received by both the students and the teachers.

PART C - Summer Theatre

The Illinois Mid-State Educational Center worked cooperatively with the School of Drama at Illinois Wesleyan University to plan a summer theatre program because of the need to offer area students the opportunity to see quality theatre all year long. There is also the need to have students see live plays in theatres constructed for that purpose - to go to the theatre, instead of having the theatre brought to the schools.

The summer program consisted of three well-done quality plays. The plays were selected with the young audience in mind, with the hope of providing them plenty of pure entertainment by showing them some of the finest plays our cultures has produced. The plays were: West Side Story, Romeo and Juliet, and The Imaginary Invalid.

Summer season tickets were available for English, Speech, Drama, Language and Social Studies teachers as well as students.

Approximately 1700 students and teachers attended the summer theatre program. It was significant that students from all project area counties attended.

PART D - Drama Workshop

Budget cuts allowed only one creative dramatics workshop program during 1968-69. The single offering, however was significant from the standpoint of planning, participation and impact.

The workshop was planned cooperatively with the administrative heads of the county-wide Title I program in Livingston County, the IMSEC Drama Director and university consultants.

The thirty-five participants were teachers of disadvantaged children grades K-12. The main effort of their teaching has been in the direction of umproved reading skills and toward the building of an improved self image. The workshop specialists made every effort to relate creative drama to the reading and library program and to the building of improved self concepts.

Evaluation of the workshops were laudatory with the administrative heads especially appreciative of the planning and effectiveness of the entire presentation.

CREATIVE DRAMA WORKSHOP EVALUATION

TITLE I READING TEACHER - PONTIAC

1. Years of Teaching:

Range	Mean	Median
2-47	13.1	7

2. Present Assignment:

Primary	Intermediate	Other
11	10	6

3. Have Used Creative Drama Techniques in the past

Yes	No	No Response
13	1	1

4. Interested in a series of workshops on Creative Drama Techniques

Yes	No	No Response
12	2	1

5. Interest and Value (1 to 10; very poor to excellent)

A.	Value of workshop	8.0
B.	Instruction (Gen.)	8.1
C.	Knowledge gained	8.1
D.	Teaching techniques learned	6.6

6. Suggestion for Future Workshops

"Use more ideas and suggestions that have proved good."

"A memo sheet concerning the basic things to be covered should be given beforehand so we can go further with the subject -- I know we don't always read these, but this is our problem."

"Pass out mimeo material to us before talking about it so we can mark it."

"I enjoyed the workshop. I can see advantages of drama and intend to do some work in this field."

"Title I teachers deal with a special type of child. For this reason I would like some ideas for this particular type of child."

"Could we see an actual demonstration using children -- perhaps on film or video tape?"

"Perhaps explain the beginning techniques of creative dramatics a little more fully if possible."

7. Other Comments:

"We didn't get the names and addresses of the instructors nor did we ascertain if they would be willing to consult further. I really feel it was excellent. The lady said all the right things -- maybe some of it sunk in!"

"I greatly appreciated receiving the copy of Reading, Self-Directive Dramatics and Self-Concept."

"I enjoyed the workshop and hope I can convince myself to just take the time and use these techniques."

"A most valuable experience for teacher of self-contained classrooms."

"The ideas presented were very good. While I think some of the ideas need to be adapted for our purposes, they do give some food for thought. The speakers were excellent and most enthusiastic about their areas."

PART E - Materials Resource Center

Utilization of instructional materials by drama and English teachers has been disappointing except for the heavy demands for lighting instruments.

Some use of recordings, filmstrips and 16 mm films has been made, but it has not been significant. Lighting equipment, however, is in almost constant demand.

From the vantage point of two years experience, it would have been far better to have put drama resource money into other kinds of materials and equipment. For example, several sets of plays for each of the drama productions could have been purchased for circulation, and additional lighting instruments purchased.

It is doubtful that many schools have the funds, experienced teachers, and receptive audiences needed to stage the plays which this office has housed in its resource center.

Illinois Mid-State Educational Center has been able to find ways for a number of schools to make better use of our resources. This is usually done by personal contact and visits to play rehearsals and with play directors.

PART F - Summary Statement by Project Drama Director

EVALUATIVE SUMMARY STATEMENT

BY THE

DRAMA DIRECTOR

This commentary is intended to be an evaluative opinion or viewpoint on the theatre aspects of the Fine Arts Improvement Project during the 1968-69 school year. The opinions ventured herein have been hopefully conditioned by observation and a great degree of closeness and sympathy to what was being attempted. The four dimensions of the project are covered in separate sections with "live performance" constituting the bulk of the report.

Live Performance

Central to this Fine Arts Improvement Project is the notion that live performing artists and the phenomenon of live performance, if given in sufficient quantity, is emotionally and mentally stimulating to such a degree that interest will be aroused in the arts in the schools. That the Arts belong in education is assumed to be true and also a cause for some misunderstanding and misdirection. While few school people will dispute the need for increased emphasis in fine arts activities, they are quite often without any real understanding of the function of the arts in society. It is because of a relative lack of sophistication on the part of school personnel that the project staff chose its presentations very carefully and proceeded with deliberation and wariness.

It was agreed that plays selected must be of dramatic merit in the most basic sense; that they must not be overtly controversial or irreverant; that they must relate thematically to the student audience; that they lend themselves to limited physical staging; and that they offer potential for classroom activities.

It was particularly difficult to choose plays for the high school audience because most all relevant dramatic literature makes strong comment on many of the things a conservative, rural school system would not like to see criticized. Also, when dealing with art that tends to be less abstract than music for example, censorship becomes a serious consideration. The stance of the project on these issues was that our primary concern was to interest the widest possible audience, so as not to create or support any negative attitutdes toward the art of theatre. While, in retrospect, this approach has seemed to work, there have been some outcomes that might be considered detrimental to a true picture of what art is. Both negative and positive factors will be discussed as specific examples of our offerings are being cited.

The touring playbill for 1968-69 consisted of the following titles:

The Three Sillies)
Androcles and The Lion) Children's Theatre

The Glass Menagerie) High School Theatre
The Taming of the Shrew)

The complete schedule of performances is given elsewhere in this evaluation document. In summary, 75 performances were made to audiences totaling approximately 30,000.

In trying to evaluate an arts program, one is invariably faced with differing viewpoints of what the arts are and what can be expected from them. The problem is especially sticky when one links the arts with education as this project does.

Philosophical conjecture is quickly forced to become concrete and workable when one is faced with bringing the arts to the people for the broad purposes of uplifting culture and education. For example, one of our most popular theatre offerings as evaluated by most teachers was, The Three Sillies by Lonn Presnall, member of Illinois State University faculty. This play was popular because the author was able to create something that was eminently useful in our unique situation. It was really a dramatic, illustrated lesson in theatrical modes, namely, story-telling, improvisation, and play production. It presented, in an extremely entertaining manner, information that was useful to elementary students and teachers alike.

It has been said that Art that presents a body of knowledge or "educates" effectively is usually an accident, since art is basically an emotional response seeking an emotional response. It is popular to say that art educates the emotions, in the sense that it exercises them uniquely. Purposely didactic art is very difficult to make entertaining because of the natural tendency to become preachy, but The Three Sillies successfully avoided excess rhetoric while being lively and illustrative.

While The Three Sillies pleased teachers and administrators, Androcles and The Lion obviously was a smash hit with the children. Looking at the comments received concerning both of these shows, the existence of conflicting goals for theatre art becomes apparent. Educators and non-artists expect something other than what the artist can give. The author and director of "Androcles" planned an action filled, humorous parable dealing with a slave who performs a good deed. When the children watched this show, they responded excitedly and vociferously. Some teachers were dismayed at the "overstimulation" of the children and wondered if a play with a more overt moral or lesson could have been chosen. This reaction is typical of teachers who are not familiar with the aims of children's theatre. Children should not and will not be preached at; they must be entertained and they must respond freely. Lesson learning can be approached in the classroom before and after the theatrical experience. "Androcles" was chosen because it is rich in cognitive materials thus lending itself to classroom work especially well.

In general, it can be said that elementary teachers and administrators have been most eager and responsive to our offerings. They have also made much greater use of our pre-program materials in preparing their students for the theatrical experience than did the high school educators. The cast and crew of our repertory company were treated much more humanely in the elementary schools in terms of their reception and personal acceptance.

Possibly the most aggravating aspect of the touring theatre program was School-Repertory Company relations. For some reason it was felt that the theatre company should be a unobtrusive spirit putting on plays in the schools without anyone detecting them. It was almost as if they had to enter and leave without contaminating the school children by their presence. They were generally treated with a great lack of enthusiasm and concern regarding their comfort, physical plant needs, food, and the job they came to do. While there was not much (but some) open hostility toward the company, their reception must be characterized as disaffectionate.

Principally, the main objections to the company were in regard to their manner of dress and physical appearance. Since the same people had to set up the show and perform in it, they simply had to be dressed in work clothes. There was no time or space for a change of clothing, so that their initial impression suffered somewhat. To help alleviate the ill will on the part of school personnel in this regard, it was decided that coverall uniforms would be worn by all company members. The company was still called down for their appearance at times.

It is very important to realize that something as superficial as personal appearance can create wells of negative attitude toward a person and a product, but it must be remembered that dressing according to the standards of others keeps everyone from experiencing differences in people and creates artificial prejudices and artificial life situations.* How fine it would have been if the high school students could have talked and mingled with the graduate acting company toward the worthy end of getting to know someone outside ones immediate reference.

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*Editor's note: Probably the initial reservations local school personnel had toward members of the troupe could be accounted for at least in part by the unconventional dress and appearance of some members -- long hair, "arty" clothes, etc!

The very lively and colorful production of Shakespeare's Taming of the Shrew was the singular hit of the two-year tour program. It took the negative lessons learned from last year's production of Macbeth, and in doing so, was able to bring Shakespeare to life. The production relied most heavily on color, character, and action -- those elements which need to exist if students are to be entertained. There was some censorship exercised by project personnel with respect to the suitability of certain lines in the play for the student audience, and it was decided that some were to be omitted. This is quite unfortunate since those bawdy life-loving moments in Shakespeare's material can aid greatly in gaining student interest in Shakespeare. Nevertheless, one is faced with the possibility of extreme negative reaction on the part of school officials and it becomes a matter of trying to make the best decision at the time.

The other production, The Glass Menagerie, by Tennessee Williams was produced "in the round" and this manner of presentation proved to be the most successful way to present a touring show. The students were better able to hear and see what was going on, thus drawing them into the action more effectively than any of our other productions. A more complete report of this show as described and evaluated earlier in the year is presented elsewhere in this document.

In summary, it can be said that touring good theatre to the schools met with much success, but that it probably needs to be done for a longer period of time than the three years allotted to this project. Also, it is important for students to have the opportunity to come into a theatre created expressly for dramatic presentation.

InService Teacher Training.

The Illinois Mid-State Educational Center presented a half-day workshop on creative drama techniques as they relate to reading improvement and problems. The workshop was done in conjunction with a Title I Reading Program in Pontiac, Illinois. Mrs. Patricia Joneitz and Dr. Calvin L. Pritner used copious printed materials and video tape in presenting a very stimulating and, at times, heated program. The missionary work that needs to be done in the area of creative drama is tremendous, and the project's Drama Director feels it is unfortunate that our project was not designed spcifically to meet this end.

Pilot Program

As this project's largest and perhaps most significant pilot program, the Repertory Company has proved to be a successful model of cooperation between a University, a federal agency, and local school systems.

While the University has taken some steps in assuming future funding of the Company, it appears dubious whether this Company will have the support necessary to continue to serve to uplift theatre in our project area in the future, when federal support is no longer available.

Materials Center

The materials center in theatre was used with a satisfying amount of regularity. Some items, such as lighting instruments were used much more frequently than others. It would have been much more relevant to the school community if more emphasis would have been placed on the acquisition of lighting equipment, costumes, and other theatrical paraphenalia. In an area where an activity such as theatre is in the seedling stage, what is needed most is an assortment of very practical kinds of equipment and aids. Our lighting instruments, in some instances,probably did more to create interest in (and support for) local school theatre efforts than most anything else.

SECTION IV

Evaluation of Music Activities

PART A - Chronology and Attendance Figures

LIVE PERFORMANCES - MUSIC
1968-69

Date	Performing Artist	No. of Students	School
Sept. 23	Bedford Watkins	250	Lincoln School (Bloomington)
" 23	"	300	Centennial School (Bloomington)
24	"	1100	Clinton High School
24	"	400	Lincoln Elem. School (Clinton)
25	"	1000	Lincoln High School
25	"	1200	Lincoln Jr. High School
26	"	500	Central School (Pontiac)
26	"	850	Pontiac High School
27	"	350	Colene Hoose School (Normal)
27	"	400	Oakdale School (Normal)
Oct. 14	Peoria Symphony	200	Goodfield Grade School
14	String Quartet	300	Davenport Grade School (Eureka)
15	"	CANCEL	Edwards Grade School (Bloomington)
15	"	CANCEL	Washington Grade (Bloomington)
16	"	350	Carlock Grade & Hudson Elem.
16	"	300	Towanda Grade & Eugene Field Elem.
21	"	475	Brigham Grade (Bloomington)
21	"	150	Tri Valley High School (Downs)
22	"	275	Danvers High School
22	"	200	McLean High School
23	"	225	Gridley Grade School
23	"	300	Westview Grade (Fairbury)
Nov. 12	Kagaya Kazuko	150	Bellflower Grade School
12	"	50	Saybrook Grade School
12	"	75	Arrowsmith Grade School
15	"	50	Lake Fork Grade (Mt. Pulaski)
15	"	50	Cornland Grade School
15	"	25	Birks Grade School (Mt. Pulaski)
22	University of Ill.	300	Mt. Pulaski High School
22	Flute Ensemble	250	Hartsburg-Emden High School
22	"	250	New Holland-Middletown High
Dec. 5	ISU Women's Chorus	950	Chiddix Jr. High School (Normal)
5	"	1100	Clinton High School
5	"	300	Moore High School (Farmer City)
12	"	400	Washington Grade (Bloomington)
12	"	300	Chenoa High School
12	"	250	Gridley High School
10	Kagaya Kazuko	200	Riverview Grade (East Peoria)
10	"	250	Germantown Grade
12	ISU Men's Glee Club	250	Heyworth High School
12	"	1200	Lincoln Jr. High School
12	"	200	New Holland-Middletown High
13	Kagaya Kazuko	150	Wapella Grade School
13	"	50	Beason Grade School
17	ISU Men's Glee Club	500	Woodland High School (Streator)
17	"	800	Pontiac Central
17	"	200	Flanagan High School

PART A

LIVE PERFORMANCES - MUSIC
1968-69 (Continued)

Date	Performing Artist	No. of Students	School
Jan. 10	Kagaya Kazuko	250	Odell Grade School
10	"	50	Kempton Elementary School
10	"	50	Cabery Elementary School
14	Dave Holcomb	150	Tri Valley High School (Downs)
14	Jazz Trio	300	LeRoy High School
14	"	150	Saybrook-Arrowsmith High School
15	"	1000	Lincoln High School
15	"	125	Beason High School
15	"	150	Wapella High School
Feb. 3	Ill. Wesleyan U.	500	Heyworth Grade School
3	Woodwind Quintet	600	Lincoln Junior High
3	"	225	Ben Funk Grade School (Heyworth)
4	"	500	Woodland High School (Streator)
4	"	200	Flanagan High School
4	"	200	Graymont & Pontiac Esmen(Graymont)
5	"	375	Washington Grade (Pontiac)
5	"	350	Lincoln Grade (Pontiac)
5	"	300	Ladd Grade (Pontiac)
6	"	250	Franklin Grade (Bloomington)
6	"	300	Bent Grade (Bloomington)
6	"	200	Fairview Grade (Normal)
6	"	950	Chiddix Jr. High (Normal)
14	"	250	Chenoa High School
14	"	400	Fairbury High School
14	"	250	Chatsworth High School
14	U of I Flute	300	Moore High School (Farmer City)
14	Ensemble	400	LeRoy High School
14	"	150	Saybrook-Arrowsmith High School
17	ISU Brass Quintet	400	LeRoy High School
17	"	250	Bellflower High & Grade
17	"	250	Moore High School (Farmer City)
19	ISU Jazz Band	1000	Lincoln High School
19	"	1100	Clinton High School
20	"	300	Octavia High School (Colfax)
20	"	300	Lexington High School
24	ISU Brass Quintet	300	Cornell High and Grade Schools
24	"	250	Odell High and Grade Schools
24	"	450	Dwight High School
26	"	250	St. Mary's Grade School (Pontiac)
26	"	175	Saunemin High School
26	"	300	Tri Point High & Grade (Cullom)
27	ISU Concert Band	950	Chiddix Jr. High School (Normal)
27	Ill. Wesleyan U.	250	Hopedale High School
27	Woodwind Quintet	300	Stanford High School
27	"	250	Atlanta High School

LIVE PERFORMANCES - MUSIC
1968-69 (Continued)

Date	Performing Artist	No. of Students	School
Mar. 3	IWU Apollo Quartet	1000	Lincoln High School
3	"	200	Elkhart High School
3	"	300	Mt. Pulaski High School
3	"	800	Clinton High School
10	ISU Brass Quintets	400	El Paso High School
10	"	450	Eureka High School
10	"	650	Metamora High School
11	IWU Apollo Quartet	150	Tri Valley High School (Downs)
11	"	350	LeRoy High School
11	"	250	Minier Grade School
11	"	275	McLean High School
12	ISU Brass Quintet	200	Edwards Grade School (Bloomington)
12	"	200	Sheridan Grade School (Bloomington)
12	"	250	Jefferson Grade School(Bloomington)
12	"	250	Bloomington Jr. High School
13	ISU Women's Chorus	1000	Lincoln High School
13	"	1200	Lincoln Jr. High School
13	"	200	Hartsburg-Emden High School
17	ISU Brass Quintet	300	Roanoke-Benson High School
17	"	300	Low Point-Washburn High School
17	"	400	Minonk High School
19	IWU Apollo Quartet	200	Forrest High School
19	"	250	Fairbury High School
19	"	300	Westview Grade School(Fairbury)
19	"	850	Pontiac High School
Apr. 8	Bradley U. Chorale	300	Lowpoint-Washburn High School
8	"	400	El Paso High School
11	U of I Flute Ensemble	250	Octavia High School (Colfax)
11	"	250	Lexington High School
11	"	450	Central Catholic High School
21	ISU Concert Band	500	Woodland High School (Streator)
21	"	850	Pontiac High School
24	ISU Varsity Band	200	Hartsburg-Emden High School
24	"	175	Elkhart High School
24	"	500	Chenoa (evening performance)
25	ISU Concert Band	300	Roanoke-Benson High School
25	"	450	Eureka High School
May 1	ISU Men's Glee Club	1000	Bloomington Jr. High School
1	"	1300	Normal Community High School
1	"	1100	Clinton High School

PART B

EVALUATION OF

ILLINOIS WESLEYAN APOLLO QUARTET

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	39	0	0
2.	Was the program educational and still entertaining?	39	0	0
3.	Was more interest and appreciation for music developed through this program?	34	3	2

		Ratings				
		Superior	Excellent	Good	Fair	Poor
4.	Musical worth of the program	11	22	6	0	0
5.	Entertainment value of the program	15	21	3	0	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	37	2	0
7.	Did you use the pre-program materials?	19	15	5

8. How did you use the pre-program information?

The respondents indicated that the pre-program information was most used in music classes, by discussion with their students, and by simply displaying the material on a bulletin board to be read by the students at their leisure. An interest in the vocabulary was expressed and three respondents indicated that they received no pre-program material at all.

Other Comments:

The consensus of opinion seemed to be that the program was excellent, enjoyed by the respondents and the students, and just the right length. Some comments indicated of feeling that the program was too short and that the group was not up to par when considering the reputation of the Apollo Quartet. One comment was this:

"I was very disappointed in the musical level of performance of this group. Their performance was very mediocre from the standpoint of precision, intonation, and note-gliding by the tenor. Our music department was disappointed in a college group with the reputation held over the years by the Apollo Quartet. Our student body liked the group and the communication with them was good."

All of the respondents said the students enjoyed the program, and the program was educational and still entertaining. 87% of the teachers said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 28% and "excellent" by 56% of the respondents, while the entertainment value was rated "superior" by 38% and "excellent" by 54% of them.

96% of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF
BRADLEY UNIVERSITY CHORALE

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	9	1	0
2.	Was the program educational and still entertaining?	9	1	0
3.	Was more interest and appreciation for music developed through this program?	8	0	2

		Ratings					
		Superior	Excellent	Good	Fair	Poor	No Response
4.	Musical worth of the program	4	4	0	1	0	1
5.	Entertainment value of the program	2	4	2	1	0	1

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	10	0	0
7.	Did you use the pre-program materials?	5	2	3

8. How did you use the pre-performance information?

"To familiarize myself with the history of the chorale and to check the selection for the program."
"To find out about the different members of the chorale."
"I read it and showed it to several students."
"Used very little because it was received only the day before the program."
"It didn't arrive soon enough to be of use."

Comments:

"The director was most helpful with his comments on the classical part of the program."
"They sang many Christmas songs at Easter-time and used sheet music to sing from. It seems to me that they could sing seasonal music if they are going to have the music before them."

90% of the respondents said that the students enjoyed the program, 90% said that the program was educational and still entertaining, and 80% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 40% and "excellent" by 40% of the respondents, while the entertainment value was rated "superior" by 20%, "excellent" by 40%, and "good" by 20%.

All of the respondents indicated a desire to have a program of this type again next year.

EVALUATION OF A MUSIC FIELD TRIP

ISU CHOIRS (Men's, Women's, Mixed)

Question	Yes	No	No Response
1. Did the students enjoy the program?	33	0	0
2. Do you feel the program was educational and still entertaining?	33	0	0
3. Do you feel that more interest and appreciation for music was developed through this program?	32	1	0

	Superior	Excellent	Ratings Good	Fair	Poor	No Response
4. Musical worth of the program	7	21	4	0	0	1
5. Entertainment value of the program	6	19	6	2	0	0

	Yes	No	No Response
6. Would you like to have a program of this type for your school again next year?	33	0	0
7. Do you feel that a program of this nature offers students a new and different experience that they need?	31	1	1
8. Did you use the pre-program materials?	22	9	2

Comments:

(Any comment made more than once will be followed by a numeral indicating the number of times a comment of that nature was made.)

"When the 4th-12th grades are involved in the same group I think we need to watch the selection of numbers or limit the type of audience." - 6
"I suggest that teachers spend some time educating students on how to act at concerts." -4
"I felt it was one of the best programs presented thus far." -3
"I didn't receive the pre-program material in time." -3

"The students especially enjoyed the men's chorus." - 2
"I felt there could have been a small amount of material given in a lecture form." - 2
"Why can't college groups sing without music? Bravo girls!"
"Involve the audience in the songs they know--the kids would have enjoyed singing along."
"We appreciate the opportunity to have some of our schools attend."
"Too many students cause such crowding that there is too much distraction."
"Please have more of these vocal programs. The students enjoy the variety."
"These programs have been most valuable for these children. They have learned to enjoy going and now beg to know when the next program is. They also have learned to appreciate various forms of entertainment."
"On the whole, the children enjoyed it. I feel we need to present this type of program to enable children to appreciate good music."

All of the respondents said that the students enjoyed the program and that the program was educational and still entertaining, while 97% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated"superior" by 21% and "excellent" by 64% of the teachers, while the entertainment value of the program was rated "superior" by 18% and "excellent" by 58%.

All of the respondents indicated a desire to have a program of this type again next year and 94% felt that a program of this nature offers students a new and different experience that they need.

EVALUATION OF
ISU CONCERT BAND

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	14	0	0
2.	Was the program educational and still entertaining?	14	0	0
3.	Was more interest and appreciation for music developed through this program?	13	1	0

		Superior	Excellent	Ratings Good	Fair	Poor	No Response
4.	Musical worth of the program	2	9	3	0	0	0
5.	Entertainment value of the program	2	4	8	0	0	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	12	2	0
7.	Did you use the pre-program materials?	5	9	0

8. How did you use the pre-performance information?

Two of the teachers indicated that they did not receive any pre-program materials. Other comments are as follows:

> "In explaining concepts of the period regarding instrumentation, style, composer influences, and actually reading some of the pieces."
> "The material was used in the music department."
> "Posted the materials on the bulletin board."

Comments:

> "Our student body is developing a certain complacency toward the college talent frequently being brought to Pontiac."

"I do not feel the group was as adequately prepared as I would liked to have heard. I did not expect to hear any problems with this group, but I heard many imprecisions, intonations, and tonal concepts. The performance, to me and my students, seemed mechanical and unexciting. We expected a higher quality of perfection from this group."

"The music was dramatic and exciting. Some students preferred more familiar music, but I feel that they need to know new things."

"One of the interesting things I felt so noteworthy was the fact that the participants themselves were enjoying their work which helps to create enthusiasm and interest in the audience."

"Much of the music, although enjoyable for an adult, was too sophisticated for some students' taste."

"The band and program were very well received and enjoyed."

"Although the program was well conceived and presented, it seemed a little mechanical--actually I would have preferred more musical polish and aesthetic response from the Concert Band. At the same time I say this, I must compliment the band as the most outstanding instrumental group I've heard from ISU. We always search for more warmth and sincerity in our music presentations--may I suggest that the band respond to this aspect as well as the technical."

All of the respondents indicated that the students enjoyed the program and that the program was educational and still entertaining. 93% of the teachers said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 14% and "excellent" by 64% of the respondents, while the entertainment value of the program was rated "superior" by 14%, "excellent" by 29%, and "good" by 57%.

86% of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF

ISU JAZZ BAND

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	16	0	0
2.	Was the program educational and still entertaining?	16	0	0
3.	Was more interest and appreciation for music developed through this program?	11	2	3

		Superior	Excellent	Ratings Good	Fair	Poor	No Response
4.	Musical worth of the program	5	7	3	0	0	1
5.	Entertainment value of the program	8	7	0	0	0	1

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	16	0	0
7.	Did you use the pre-program materials?	7	7	2

8. How did you use the pre-performance information?

"I didn't receive any."
"The students gave reports on musical terms and history."
"Discussed Jazz as a type of music. The students recognized familiar titles from the list."
"Discussed Jazz and its various aspects and also talked about the history of Jazz and its truly American background."
"Handed out the material to the class for their reading."
"Posted the material on the bulletin board."

Comments:

"Very well done."
"I enjoyed this very much. The students in grades 3-8 were, on the whole, very receptive."
"Could use a vocalist."

"More explanation about Jazz should have been given."

"In my opinion, exposure to good music should be a part of one's education. Good Jazz, an accepted part of our musical heritage, should therefor be made available to our students."

"The clinic subsequent to the concert was the most constructive hour spent. Great!"

All of the respondents, 100%, said that the students enjoyed the program and that the program was educational and still entertaining. 69% of the teachers said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 31% and "excellent" by 44% of the respondents. The entertainment value was rated "superior" by 50% and "excellent" by 44% of them.

All of the 16 respondents indicated a desire to have a program of this type again next year.

EVALUATION OF
ISU BRASS QUINTET

Question	Yes	No	No Response
1. Did the students enjoy the program?	79	4	0
2. Was the program educational and still entertaining?	83	0	0
3. Was more interest and appreciation for music developed through this program?	78	3	2

	Ratings					
	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	25	45	11	2	0	0
5. Entertainment value of the program	21	39	16	6	1	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	78	4	1
7. Did you use the pre-program materials?	34	41	8

8. How did you use the pre-performance information?

The pre-program material was either not obtained or not received early enough for 14 teachers. The most frequent comment made stated that the teachers talked with the students about the program or placed materials on the bulletin board. In some cases, the material was given the students as they entered the auditorium to hear the program. Some of the statements are as follows:

> "Showed pictures of instruments and talked about families in the orchestra."
>
> "Looked up and discussed musical terms suggested. Read the description of possible numbers to be heard. Used our instruments kit to see and describe the five instruments, saw the filmstrip and listened to the record."
>
> "I used the pre-program material as a guide to my presentation in intermediate music classes. I was able to choose related recorded material and in some instances the same selections.

"I used it only on a limited basis. Had I used it more, the music would have been more meaningful. This was my error."
"We made drawings of the instruments as well as looking at pictures of them."
"By describing the modern sound and comparing it to several of the contemporary things that we are doing in band. We talked about dissonant intervals."

Comments:

(The numeral following a comment indicated the number of times a comment of that type was made.)

"The audience enjoyed having each performer demonstrate her instrument in her own entertaining way. They also liked the announcer." - 3
"The choice of musical numbers was very appropriate for ages 8-H.S. and demonstration of individual instruments created interest. A very good program!" - 3
"The program was especially well planned and I would therefor suggest no changes." - 3
"The program was too 'heavy' to really get and hold the average high school audience." - 3
"I felt the group to be superior in quality, and though most of their selections were not real 'heavy', they were too heavy for our student body." - 2
"The program was very, very good." - 2
"The program was organized with great care and insight with the needs of the students in mind. The eudcational portion was cleverly integrated in such a way that students were probably not aware that they were learning." - 1
"I would like to have the other 'families' demonstrate their instruments. I saw another group which permitted children from the audience to come up to feel the instruments and to try to play them. This impressed all of the students." - 1
"It was refreshing to see five, cleancut, talented girls present such a program." - 2
"Dr. Livingston had wonderful rapport with the audience and the quintet which made everyone receptive to the program." -1
"Dr. Livingston should talk less and allow the pupils to play more." - 1
"I thought the program was well geared to high school students and captured their interest immediately." - 1
"My class asked, 'Why did they put those things inside their horns?' A demonstration of the mute might be helpful for the younger children."

95% of the respondents said the students enjoyed the program, 100% of them said the program was educational and still entertaining, and 94% of them said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 30% of the teachers and "excellent" by 54%. The entertainment value was rated "superior" by 25% and "excellent" by 47% of the teachers.

94% of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF

ISU MEN'S GLEE CLUB

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	35	0	0
2.	Was the program educational and still entertaining?	34	1	1
3.	Was more interest and appreciation for music developed through this program?	34	0	1

		Superior	Excellent	Ratings Good	Fair	Poor	No Response
4.	Musical worth of the program	12	18	5	0	0	0
5.	Entertainment value of the program	9	24	2	0	0	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	35	0	0
7.	Did you use the pre-program materials?	16	17	2

8. How did you use the pre-performance information?

The most common uses in the classroom were placing the material on a bulletin board, discussing the material in class or homeroom, or simply reading the material to the students. There was one comment to the effect that no pre-program material was received. Some of the actual comments are as follows:

> "I was able to explain to my classes some of the things to watch for in interpretation, presentation, etc. of the music."
> "We had 30 minutes of discussion on terms and Christmas music. I read the history of the ISU Glee Club to the students."
> "The students were waiting for certain numbers and the vocabulary meant more to them."

The musical worth of the program was rated "superior" by 50% and "excellent" by 38% of the respondents. The entertainment value of the program was rated "superior" by 38% and "excellent" by 50% of the teachers.

All of the respondents indicated a desire to have a program of this type again next year.

EVALUATION OF

ISU VARSITY BAND

Question	Yes	No	No Response
1. Did the students enjoy the program?	8	0	0
2. Was the program educational and still entertaining?	8	0	0
3. Was more interest and appreciation for music developed through this program?	6	1	1

	Ratings					
	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	4	3	1	0	0	0
5. Entertainment value of the program	3	4	1	0	0	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	8	0	0
7. Did you use the pre-program materials?	1	6	1

8. How did you use the pre-performance information?

"I didn't receive the pre-program material in time."
"I read it to see what was next."

Comments:

"I think the program might have been a little too long."
"We couldn't hear the director as he made his comments."
"A program of this type could encourage students to continue in music after high school even if they don't major in music."
"I would have liked to have had the pre-program materials."

All of the respondents said that the students enjoyed the program and that it was educational and still entertaining. 75% of the teachers said that more interest and appreciation for music was developed through this program.

Comments:

(The numeral following a comment indicates the number of times a comment of that nature was made.)

"The program was well planned and went off smoothly. This kept the group's attention and was well enjoyed." - 3
"Keep up the fine work." -3
"One of the best assemblies we have had." - 2
"Illinois Mid-State is to be commended for the excellent service rendered the area schools." - 1
"The students would like the program to last longer next year." -1
"Start out with a peppy, attention-getting number to get the students' interested." - 1
"Programs involving the high school as a whole should be encouraged even to a greater extent than at the present." - 1
"I feel the conductor made the program for the junior high students." - 1
"The relating of the different areas in which the boys were training showed musical interest in all fields." - 1

All of the respondents indicated that the students enjoyed the program. 97% of the teachers said the program was educational and still entertaining and also said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 34% and "excellent" by 51% of the respondents, while the entertainment value of the program was rated "superior" by 26% and "excellent" by 69% of them.

All of the respondents indicated a desire to have a program of this type again next year.

EVALUATION OF
ISU WOMEN'S CHORUS

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	24	1	0
2.	Was the program educational and still entertaining?	22	3	0
3.	Was more interest and appreciation for music developed through this program?	23	1	1

				Ratings			
		Superior	Excellent	Good	Fair	Poor	No Response
4.	Musical worth of the program	4	13	7	0	1	0
5.	Entertainment value of the program	10	9	5	1	0	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	24	1	0
7.	Did you use the pre-program materials?	11	11	3

8. How did you use the pre-performance information?

"Told the children what the program was going to be."
"Put the material on the bulletin board for perusal by the children."
"Announced the program, told of the students making up the chorus, told about the conductor, gave pertinent information to the local paper, and invited the public."
"We discussed the program, sang the songs we knew, and learned the different types involved."

Comments:

"I would like to have the children hear male singers too. The boys need to see that men sing as well as women."
"The director could reinforce the pre-program materials with more explanation of his own."

"One of the best programs we've had. The girls were so enthusiastic!"
"The students enjoyed the program."
"The girls did not have enough eye contact with the audience."
"The girls did not have a good appearance."
"A good level of selections--'classics,' but on the light side."
"As a 'light' program it was good, but I would consider a little broader program in variety."
"The director defaulted the interest and enthusiasm of the audience by stating untrue facts such as 'We will sing a selection from Kiss Me Kate. You won't know anything about this show or the selection'."

96% of the respondents indicated that the students enjoyed the program, 88% said that the program was educational and still entertaining, and 92% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 16% and "excellent" by 52% of the respondents, while the entertainment value of the program was rated "superior"by 40% and "excellent" by 36%.

96% of the respondents indicated a desire to have a program of this type again next year.

EVALUATION OF HOLCOMB JAZZ TRIO

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	15	0	0
2.	Was the program educational and still entertaining?	15	0	0
3.	Was more interest and appreciation for music developed through this program?	15	0	0

		Ratings				
		Superior	Excellent	Good	Fair	Poor
4.	Musical worth of the program	6	7	2	0	0
5.	Entertainment value of the program	6	5	3	1	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	13	1	1

Questions 7 and 8 do not apply because pre-program material was not sent.

Comments:

"While most of the students still prefer 'rock,' they learned some of the points of merit about Jazz."
"Some pre-program material would help."
"Extremely interesting as well as instructional--a 'fun' program!"
"The class accepted the group, listened attentively to the comments, and thoroughly enjoyed the selections played."
"One of the most musically educational programs we have had. The material was covered briefly and adequately."
"This program was stimulating to our drummers."

All of the respondents said that the students enjoyed the program, that the program was educational and still entertaining, and that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 40% and "excellent" by 47% of the respondents, while the entertainment value of the program was rated "superior" by 40% and "excellent" by 33%.

87% of the respondents indicated a desire to have a program of this type again next year.

EVALUATION OF
IWU WOODWIND QUINTET

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	83	5	1
2.	Was the program educational and still entertaining?	82	6	1
3.	Was more interest and appreciation for music developed through this program?	77	10	2

				Ratings			
		Superior	Excellent	Good	Fair	Poor	No Response
4.	Musical worth of the program	18	51	17	1	0	2
5.	Entertainment value of the program	8	37	34	7	2	1

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	79	6	4
7.	Did you use the pre-program materials?	50	34	5

8. How did you use the pre-performance information?

(The numeral following a statement indicates the number of times a comment of that nature was made)

"I talked to the children about the different instruments." - 25
"I gave them a little background on what to expect and look for." - 8
"Studied composers." - 7
"The students were given the material in music class." - 6
"Discussed some of the numbers to be played." - 5
"Discussed the meanings of musical terms." - 3
"I read the material to the students at their grade level." - 3
"We listened to recordings of various instruments." - 3

Eleven of the teachers stated that they either did not receive any pre-program material or that it arrived too late to be of any use.

Comments:

(The numeral following a comment indicates the number of times a comment of that nature was made.)

"An excellent program." - 12
"The students would have enjoyed the program more had the selections been more modern." - 4
"More programs of this type (if possible) would develop more of a love for music." - 4
"The program could have been longer." - 3
"The program gave our students a touch of culture and music that is rare for them." - 3
"The introduction of individual instruments was good." - 3
"Second graders are too young to be expected to sit quietly through music of this type." - 3
"The program could have contained a selection familiar to the students." - 3
"The program could be shorter for the lower grades." - 2

The following comments were made only once:

"Length of numbers--excellent!"
"I would like to see a string instrument program presented because the children very rarely see a live performance of this type."
"This type of program is very good for intermediate instructional classes as it creates an interest in different types of music."
"I don't feel that junior high students are mature enough or have developed tastes for this type of music."
"The program was obviously planned for the elementary and not junior high level."
"The program should be geared more to the elementary level."
"It needs to be more entertaining to hold the interest of the students."
"The program was not appreciated by the high school students as much as by the younger students."
"I feel that the performance at our school perhaps best fulfilled the purpose of Title III in providing programs in culturally deprived areas. Being in a small school and in a rural community, my students do not have the opportunity to become acquainted with the variety of instruments and the type of program presented. I had the older students (5th-8th) write evaluations of the program, and there were no negative comments. Most of the students enjoyed hearing the bassoon because of its wide range and variety of sound. They would like to have more programs of this type and, I am sure, they would benefit as much and more than some of the larger schools. Thank you very much for the opportunity of having this group!"

93% of the respondents said that the students enjoyed the program, 92% said that the program was educational and still entertaining, and 87% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 20% and "excellent" by 57% of the respondents, while the entertainment value was rated "superior" by 9%, "excellent" by 42% and "good" by 38%.

89% of the teachers expressed a desire to have a program of this type again next year.

EVALUATION OF

MISS KAZUKO KAGAYA

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	49	0	0
2.	Was the program educational and still entertaining?	49	0	0
3.	Was more interest and appreciation for music developed through this program?	40	2	7

		Superior	Excellent	Ratings Good	Fair	Poor	No Response
4.	Musical worth of the program	5	17	25	1	0	1
5.	Entertainment value of the program	10	26	13	0	0	0

		Yes	No	No Response
6.	Would you like to have a program of this type in your school again next year?	48	1	0
7.	Did you use the pre-program materils?	40	7	1

8. How did you use the pre-program information?

Forty of the respondents said we "viewed the filmstrip, listened to the record, and followed this by class discussion." Two teachers said that the material was not available. Another teacher indicated that the material was used as a social studies lesson.

Other Comments:

Miss Kazuko Kagaya presented a program which not only contained music but also origami and she related stories about Japan. Most comments were quite favorable as is shown by the following example: "The program was good and was enjoyed by my students who really liked the Japanese touch." Some teachers said there should have been more music, others said there should have been more origami, and others wanted more question and answer time.

From the comments made, this type of program appears to create an interest and a desire to learn more about other countries and their people, and should be continued in the future.

All of the respondents said the students enjoyed the program, and the program was educational and still entertaining. 82% of the teachers said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 10% and "excellent" by 35% of the respondents, while the entertainment value was rated "superior" by 20% and excellent by 53% of them.

98% of the teachers indicated a desire to have a program of this type again next year.

EVALUATION OF

PEORIA STRING QUARTET

Question	Yes	No	No Response
1. Did the students enjoy the program?	47	0	0
2. Was the program educational and still entertaining?	47	0	0
3. Was more interest and appreciation for music developed through this program?	47	0	0

	Superior	Excellent	Ratings Good	Fair	Poor	No Response
4. Musical worth of the program	18	25	4	0	0	0
5. Entertainment value of the program	8	26	11	1	0	1

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	44	2	1
7. Did you use the pre-program materials?	33	10	4

8. How did you use the pre-performance information?

Nine teachers said that the pre-program materials were discussed with the children by the music teacher. Others said they talked to the students about the program, put materials on the bulletin board for the children to read, or talked about the different instruments first by showing pictures and then by bringing in the actual instruments. Five teachers said that the pre-program materials arrived too late to be used.

Comments:

(The numeral following a comment indicates the number of times that comment was made.)

"The children were impressed with the quartet." - 4
"The program was too short." - 6
"The length of the program was just right." - 2
"The students complained about sitting on the floor." - 2
"The students liked the method of seating." - 2

"The explanations of the instruments, techniques, and periods of music were very good." - 3
"We have very little opportunity to see programs of this type - give us more." - 2
"An excellent group, informal yet very professional." - 4
"The performers could have been more friendly." - 2
"The information given during the concert could have been less technical for the lower grades." - 2
"The musicians didn't play down to the students but lifted them up -- wonderful!" - 1

The high caliber of the performance is indicated by the fact that 100% of the respondents said the students enjoyed the program, the program was educational and still entertaining, and more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 38% of the respondents and "excellent" by 53%

The entertainment value of the program was rated as "superior" by 17% and "excellent" by 55% of the respondents.

93% of the teachers indicated they would like to have a program of this type again next year.

EVALUATION OF
UNIVERSITY OF ILLINOIS FLUTE ENSEMBLE

Question	Yes	No	No Response
1. Did the students enjoy the program?	19	8	1
2. Was the program educational and still entertaining?	22	4	2
3. Was more interest and appreciation for music developed through this program?	20	8	0

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	2	15	8	2	1	0
5. Entertainment value of the program	1	10	9	6	2	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	23	5	0

Questions 7 and 8 do not apply because pre-program material was not sent.

Comments:

(The numeral following a comment indicates the number of times that type of comment was made.)

"Because of the lack of pre-program material, we were unable to adequately prepare the students." - 4
"The type of music presented did not interest the students." - 3
"A microphone was needed." - 3
"The program was very well done." - 3
"I was surprised at how entertaining the program was." - 1
"It was interesting to hear the history of the development of the instrument." - 1
"The appreciation level for this type of program was low. This might have been raised with an explanation of the presentation before the day of the program or have a music appreciation class come to it as a follow-up experience." - 1

"I feel that this was a very talented group but too stilted for grade and high school students as a group. A music department would probably profit greatly from this type of program. I felt that the conductor had some truly educational ideas but the students could not understand what he had to say because of his poor enunciation." - 1

"The program did not appeal to the junior-high students. I do feel the exposure to this kind of music was good. For many of the students it was a first." - 1

Of the respondents, 68% said the students enjoyed the program, 79% said the program was educational and still entertaining, and 71% said more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 7% and "excellent" by 54% of the teachers; the entertainment value was rated "superior" by 4%, "excellent" by 36%, and "good" by 31% of the teachers.

82% of the taachers would like to have a program of this type again next year.

EVALUATION OF A MUSIC FIELD TRIP

University of Illinois Orchestra

	Question	Yes	No	No Response
1.	Did the students enjoy the program?	20	2	0
2.	Do you feel the program was educational and still entertaining?	20	2	0
3.	Do you feel that more interest and appreciation for music was developed through this program?	19	3	0

		Ratings Superior	Excellent	Good	Fair	Poor
4.	Musical worth of the program	7	14	1	0	0
5.	Entertainment value of the program	4	12	3	3	0

		Yes	No	No Response
6.	Would you like to have a program of this type for your school again next year?	21	1	0
7.	Do you feel that a program of this nature offers students a new and different experience that they need?	22	0	0
8.	Did you use the pre-program materials?	13	7	2

Comments:

"Perhaps there could be a few more selections but of a shorter duration than the major pieces presented."
"An outstanding concert." (5 comments of this nature)
"The conductor was most effective in the educative role."
"A bit too long for the lower grades."
"The right length for junior high students."
"The conductor should have been provided with a microphone."
"A very stimulating experience for my culturally deprived students."

"One familiar 'toe-tapper' needed."
"A students' comment overheard: 'Aren't we lucky to be able to come today?'"

91% of the respondents said that the students enjoyed the program and that the program was educational and still entertaining. 86% of the teachers said they felt that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 32% and "excellent" by 64% of the respondents, while the entertainment value of the program was rated "superior" by 18% and "excellent" by 55%.

95% of the respondents indicated a desire to have a program of this type again, and all of them felt that a program of this nature offers students a new and different experience that they need.

EVALUATION OF

BEDFORD WATKINS - HARPSICHORD PERFORMANCES

Question	Yes	No	No Response
1. Did the students enjoy the program?	35	1	3
2. Was the program educational and still entertaining?	38	1	0
3. Was more interest and appreciation for music developed through this program?	35	2	2

			Ratings			
	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	12	23	3	1	0	0
5. Entertainment value of the program	4	18	11	3	1	2

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	37	2	0

Questions 7 and 8 were not answered since no pre-program materials were sent.

Comments:

The comments made by respondents presented indicated that the performance was well received by all. There were diverse views expressed such as:

"Too advanced for children under grade four."
"Excellent -- something in the program for all levels to appreciate.
"A little too advanced for grades 5-8, but excellent."
"Excellent for intermediate children."
"The program was a little too long."
"The length of the program was excellent."
"Use more music recognizable by the students."
"Compositions used were well selected and well presented."
"Dr. Watkins was able to communicate very well with the children."

In one school, the president of the student council said:

"I think it is a good idea to try and teach the students while you are entertaining them. This makes the learning process more fun."

Of the 39 respondents, 31% rated the musical worth of the program "superior," while 59% rated it "excellent."

10% rated the entertainment value "superior" and 46% rated it "excellent."

95% of the respondents indicated a desire to have a program of this type again next year.

The program was said to be educational and still entertaining by 97% of the respondents, while 90% said the students enjoyed the program and that more interest and appreciation for music was developed through it.

Peoria and Bloomington Symphony Orchestra Concerts

During the 1968-69 school year IMSEC encouraged youth of the project area to attend either one, or both, of the two community symphony orchestras; those being the Peoria Symphony Orchestra and the Bloomington/Normal Symphony Orchestra.

Illinois Mid-State made available one hundred free student tickets for each concert given by the two aforementioned orchestras. There were a total of 10 concerts, four in Bloomington and six in Peoria.

The main use of these tickets came via the encouragement of the local music teachers in the individual districts. In some cases a whole bus load (40-45) students would attend; however in most cases the students would come in groups of six to twelve.

With 500 tickets available for Peoria Concerts, there were over 400 used. While in Bloomington with 400 tickets available there were almost 300 used. A greater percentage (75%) of total tickets were used in Bloomington perhaps due to the central location of Bloomington. However, more total tickets were used in Peoria that being 66% of the 600 total tickets available.

This practice of making free tickets available for concerts has gone on for two years, 1967-69

During the final year of the project IMSEC is offering to pay for half of the purchase price of any student ticket provided that the student will pay the remaining cost. This will mean that a student may attend four concerts in Bloomington at a cost to him of $2.50 (total ticket $5.00); or he may choose to go to Peoria to six concerts at a cost of $3.00 with the total ticket costing $6.00.

It is the feeling of the writer that if 200 students in the project area choose to take advantage of this 50/50 offer the project will have made significant pacact on youth concert attendance habits.

PART C

EVALUATION REPORT
# of the
PILOT PROGRAM IN SUZUKI STRING INSTRUCTION

sponsored by

ILLINOIS MIDSTATE EDUCATIONAL CENTER
Normal, Illinois

Evaluation Panel

Paul Rolland, University of Illinois
Mario Mancinelli, Illinois Wesleyan University
Howard Rye, Illinois State University
Walter Haderer, San Francisco State College

May 29, 1969

The Evaluation Panel named above visited classes in string instruction at Oakdale Elementary School of Normal Unit Five Public Schools and Trinity Lutheran School in Bloomington, Illinois for the purpose of evaluating a program of string instrument instruction based on the Suzuki Method. The instructor of the classes was Mrs. Dorothy Walker. The evaluation comes at the end of the second year of the Project; the first evaluation was made on May 21, 1968.

Although the repertoire material, and overall concept of teaching were drawn largely from the Suzuki Method of instruction, the Panel noted the following three areas where the Project departed significantly from the original Method:

1) Age difference--children in the Project were from the third to fifth grade as opposed to pre-school-age instruction advocated by Suzuki.

2) Individual instruction--the Project emphasized group rather than individual instruction; Suzuki advocates an individual relationship with periodic group experiences as supplementary.

3) Parental participation - while Mrs. Walker succeeded in involving a few parents - to a most commandable degree - it would be most desirable if all parents could take the same type of active role in the program. Suzuki puts great stress on this type of parental involvement, which may be the most important single factor in its success.

In evaluating the Project, the panel used the six objectives set forth by the Illinois Midstate Educational Center which formed the basis of last year's report. The six objectives and the Panel's evaluation follow:

Objective I

To teach students good playing habits before they are distracted by the printed page.

Evaluation

The Panel was pleased to note improvement in the playing habits of the students when compared to those observed at the end of the first year. This was especially observed in regard to stance and in general use of the bow. Also, the students this year showed less tension and stiffness than was evident at the time of the first report. It was apparent that Mrs. Walker had stressed in her teaching desirable techniques for acquiring the above habits to a greater degree than was observed at the end of the first year. However, there were two areas where the panel feels that good playing habits were not, as yet, attained: 1) basic positioning of the left hand; and 2) placement of the right thumb. In these areas it was observed that a majority of the students exhibited the same, rather typical, faults as were noted in last year's report (page 5, #3; and page 6, #5).

Objective II

To build a sizeable repertoire of tunes from memory to perform individually or in groups.

Evaluation

The panel was well satisfied with the achievement of this goal. The students not only memorized a sizeable repertoire, but, more importantly, played with concentration, confidence, and sense of accomplishment.

Objective III

To work toward perfection by continually playing known selections while adding new ones.

Evaluation

The Panel noted that the general level of performance was higher this year; and that there was an increase in the amount of music played when compared to last year.

Objective IV

To develop a good musical ear by constant listening to records and imitating a master teacher.

Evaluation

In reference to this goal, the Panel felt that the students at Oakdale School more nearly achieved the level hoped for. A greater degree of success might have been achieved by stressing more frequently, and with greater intensity, the aural aspects of the goal during classes; and by more involved listening to the recordings on the part of the students while at home. The left-hand fault mentioned in I above is also felt to be a contributing factor, tending to inhibit some of the students from developing correct intervalic relationships in the different tonalities involved.

Objective V

To develop an attitude of cooperation as a motivational force

Evaluation

The Panel observed a high degree of success in meeting this goal. Students at all times responded well to all directives and showed a great respect for their teacher. There were no problems from disorderly conduct or lack of cooperation. Mrs. Walker skillfully involved all class members even during individual solo playing. In this case each student was asked to evaluate or comment on some aspect of the solo just rendered, thereby insuring attention. The Panel considered the relaxed and congenial class atmosphere maintained by Mrs. Walker as exemplary.

Objective VI

To stimulate the development of a string program in the schools.

Evaluation

> The Panel feels that the Pilot Project has contributed to the establishment of a regular string program in the elementary schools of the town of Normal, Illinois. A full-time string teacher has been employed; and regular instruction will be available. Further evidence of the interest generated is shown by the fact that a majority of students are planning to continue private study at their own expense after termination of the Project.

In summary, therefore, the members of the Panel are in agreement that the Project was highly successful in attaining Objectives II, III, V, and VI: but less successful in attaining Objectives I, and IV.

Mrs. Dorothy Walker, the Instructor of the classes, is to be commended for her excellent teaching. At all times she was patient, alert, enthusiastic, and skillful in handling the children. The atmosphere she created in the classes and her skill as a teacher did much to insure the successes noted above.

In conclusion, the members of the Panel commend the Illinois Midstate Educational Center for initiating and supporting the Suzuki String Instruction Project for the two years of its existance. The Project has made a significant contribution to the development of string instruction in this area and to music education in general.

Prepared by:

Mario Mancinelli

GENERAL COMMENTS

By Project Statistician

On the whole, all of the activities of Illinois Mid-State Educational Center were exceptionally well received by the teachers and students who participated. An overwhelming majority of the people responding via evaluation questionnaires indicated a desire to have similar programs in their schools again next year.

The pre-program material seemed to be very helpful to those who used it, and it was used in a variety of ways. A greater effort should be made to have pre-program material for every program and its use should be emphasized. This would mean talking to the administrators urging them to distribute the material earlier than the day of the program. Also, perhaps in a presentation at the start of the school year, the importance of the use of the material and ways the material can be used can be pointed out to the teachers. To do this, some comments made in the 1968-69 evaluations could be used as examples.

Because of some comments requesting it, IMSEC should have available upon request a catalog listing all the materials which can be obtained on a loan basis. The catalog should be available at the beginning of the school year.

This writer was one of the fortunate parents able to participate in the Pilot Program in Suzuki String Instruction at Oakdale Elementary School. The following statements are personal opinions and observations:

> The first indication of the existence of the program came when my son, a third-grade student, came home from school with a sheet of paper which briefly described the program and asked parents to indicate if they had a desire to have their son or daughter participate. It was pointed

out that an integral part of the program was parental participation. My wife and I reacted favorably as did our son so we returned the slip requesting that he be considered for the program. Fortunately, he was accepted.

Since my wife was employed as a full-time teacher and could not participate and my schedule permitted my participation, I was unanimously elected as the parent to participate. Not having had any musical training in the past, I was rather reluctant to go, bu I am happy to say I did.

At first, most parents of the 3rd grade classes showed an active interest in their program by their attendance. After a few weeks, the parental interest tapered off, with the parents of one class attending quite regularly and the parents of the other class attending quite infrequently. The lack of parental participation was evidenced by the performance of the pupils. Those students whose parents attended regularly were achieving at a faster rate and presented far fewer discipline problems than did those students whose parents attended infrequently or not at all. It was obvious to me that the success of the program is very dependent on parental involvement and listening to the record provided.

There were a few occasions when I had to miss the class, but I made every attempt to attend. I thoroughly enjoyed the program and actually learned to play a few songs, much to my surprise.

A very important reason for the success of the program was the inspired instruction by Mrs. Walker. She seemed to know just how to handle the children and how to motivate them. In my opinion, she is a warm, charming, and patient lady who really knows how to play the violin as well as teach others. I hope that the children who continue with a string program starting at Oakdale School next year have the good fortune of having a teacher of Mrs. Walker's caliber.

PART D - Workshops and Clinics

SOMETHING NEW FOR BANDS

"A CLINIC-WORKSHOP AND FESTIVAL CONCERT"

"How can we improve the playing of our bands while at the same time, improve our own teaching techniques and motivate our organizations to play and know music better?" This was the challenge given by Mr. Frank Laurie, Supervisor of Music for the State of Illinois

Your writer, along with Mr. George Foeller, Drrector of Bands at Illinois State University, pondered this question for several weeks. Finally, Mr. Foeller came to me with one of the most interesting proposals that I had ever heard. "Let me have a whole day with just one typical high school band. Besides myself, I would like to bring along a selected team of specialists from my concert band. That way we can have full group work, sectionals, small group, and even individual instruction of needed."

This certainly sounded exciting to your writer and the other staff members at Illinois Midstate, but how could we implement such an experiment? We would need the full cooperation of a high school; the administration, staff, music teachers, and most of all, the students.

After further discussion, we decided to ask Mr. Eugene Jontry, Superintendent of Schools at Chenoa, Illinois, if he and his staff might consider such a pilot experiment in their high school. Mr. Jontry, along with his principals and Mr. Eash, Director of Music and High School Band Director, agreed that this kind of project might have merit. The only question they had was, "could eighth grade players be included, too, since this experiment was so near the end of the school year (May 20th) and the eighth graders would soon be in the high school band?" We at Illinois Midstate had no objections to this, thus plans were underway.

The first "Band Clinic-Workshop and Festival Concert" was scheduled for Tuesday, May 20, 1969. There would be a full day given to Mr. Foeller and his specialists to work the Chenoa band - seventy-four students in all including eighteen grade school children.

The music for the day was selected by Mr. Foeller after looking over the Chenoa band library. This new music would be worked from "scratch" so to speak. Thus, even sight reading techniques could be taught or improved upon in some ways.

The following scheduled "unfolded" as the experimental day progressed with flexibility being the "key word".

8:45 - 10:15	Full group work (tuning, rehearsal of the first selection)
10:15 - 10:30	Break - (complete with cold drink refreshment)
10:30 - 11:00	Sectionals (8 areas available for sectionals)
11:00 - 11:45	Full reahearsal (first selection, read second selection)
11:45 - 12:20	Lunch
12:20 - 1:00	Small group and individual work
1:00 - 1:45	Full rehearsal (second selection and read third selection)
1:45 - 2:15	Sectional rehearsals
2:15 - 3:00	Full Rehearsal
3:00 3:15	Sectionals
3:15 - 3:45	Final Rehearsal - auditorium (three selections for performance at the evening concert)
8:00 -	Festival Concert

PROGRAM

The Chenoa High School Band

1.	Matadore	John Cacavas
2.	Paul Bunyan	Clare Hounsell
3.	Holiday in Paris (Ballet-Suite) 1. Overture 2. Intermezzo 3. Finale	Jacques Offenbach

INTERMISSION

The Illinois State University Concert Band

The Corcoran Cadets March	John P. Sousa
Jericho	Morton Gould
Fantasia and Rondo	C. M. van Weber (Jack Snavely)
The Flea	Joe Rizzo, Phil Horton, Richard Blalock
Frenesi Featuring Ed Livingston, tubaist	Lou Kratzer
A Southern Wedding	Adolph Lotter (Walter Beeler)
Rolling Thunder	Henry Fillmore

At the end of this day, we asked for subjective evaluations of the experiment by all that took part. Herein lies the real answer to the question, "will it work?" The following are some examples of the written evaluations received:

C O P Y

CHENOA COMMUNITY UNIT DISTRICT NO. 9

Chenoa, Illinois

May 29, 1969

Mr. Edward N. Spry
Music Director
Illinois Midstate Educational Center
905 N. Main St.
Normal, Illinois 61761

Dear Mr. Spry:

I have developed many positive reactions to the experimental band-clinic workshop held at Chenoa on May 20th. I was particularly impressed with the desirable learning situation created with the small break-down into groups by instrument area for instruction by the music specialist. This is much superior to large group clinics with an instructor. I feel considerable enthusiasm and motivation resulted from the small group work and the college level personnel in attendance which resulted in an outstanding effort during the evening performance which was acclaimed by many in attendance at the concert.

The general disruption of all other classes in the high school during the day is the only constructive criticism I have of the program and this is unavoidable as is similar when other decisions are made for special field trips and activities of a special nature effecting the daily schedule of the high school.

I would like to highly commend the leadership of the Illinois Midstate Educational Center in promoting such a project and feel it has great potential for the future.

Sincerely,

/s/ Gene Jontry
Superintendent of Schools
Comm. Unit Dist. #9

C O P Y

Dear Ed:

An evaluation of the past experimental band clinic is difficult but perhaps the following could be called an observation, as a better term.

1. Students became rather fatigued in later afternoon due to continuous practice. I feel that some students had passed their prime attention span by the end of the day.

2. The smaller groups were excellent and most had excellent rapport.

3. Your choice of a conductor was excellent, as this seems to be a key to the success of such a program.

4. Some of our teachers objected to the interference of their regular class schedule. To be frank, some classes were so devoid of normal class attendance that the regular class work was disrupted. This of course, was not all, but chemistry class is an example.

5. I still believe the interruption of classes is justified for an educationally planned program.

6. We need an objective feed-back response to the schools for the purpose of better organizing a full program of this type.

I am happy that you chose Chenoa as I am always willing to experiment with progress.

Yours truly,

Dale Crone, Principal
Chenoa High School

Dear Ed:

Evaluation of experimental band clinic-workshop

1. observed group work--interest was high; reason students were watching director. No horseplay.

2. talked to some students of junior high--the students indicated their enjoyment and learning at the same time.

I cannot make any other points regarding the program, since I did not participate for a long period of time.

Yours truly,

Tom Krones, Grade School Principal
Chenoa Community Unit #9

Dear Mr. Spry:

The band sounded much fuller and brighter after this experience. I think the inner parts and the second and third sections now realize how important they are for the overall effect. The band members now seem to play music more precisely. It was a wonderful and educational experience for the students that will stay with them for a long time.

The results were:

1. a meaningful day of practice experienced by the band members.
2. a "working knowledge" of three entirely new music selections
3. a "good-sounding" concert presented in the evening
4. a "true teaching situation" experienced by the specialists.

Yours truly,
Norma Eash, Band Director
Chenoa High School

Dear Mr. Spry:

I feel the Clinic-Workshop was very worthwhile. From my point of view, I learned more about getting results from a band. Using different motions in conducting, feeling a lot better about the antics I go through (knowing that Mr. Foeller does, too) and seeing how Mr. Foeller had the band tuned were just a few of the things I learned.

From the students' viewpoint, they all say they learned more about their instruments and had fun. They seemed enthusiastic about the day and felt it should be done again next year. I, too, learned more about the instruments. The specialists did an outstanding job.

The only criticism I would have is that the sectional rooms were too small (crowded and stuffy). I, myself, would like to see a day such as this take the place of contest; however, I'm sure the students wouldn't. They all look forward to seeing students from other schools and competing with them. They also like the free time during the contest day that they have. Being able to ride a bus with their friends is important to them, also. Possibly to the students this day could be made better by having it held at the University. I don't know if that would be possible though.

All in all, our two purposes were to learn and have fun in learning, and these two things were accomplished.

Joyce Orwig, Band Director
Chenoa Junior High School

STUDENTS' EVALUATION OF BAND CLINIC-WORKSHOP

The band clinic-workshop gave me an opportunity to see how well I could sightread band music, play more difficult music since it was on a higher level than me, play under a different director, and see how well I could play under someone else, and learn new things.

Some of the new things I learned were alternate fingerings, some trill notes, and the correct embochure for me to use.

I really enjoyed the clinic-workshop, even if it did wear me out by the end of the day.

I thought the music clinic was a very different and interesting experience. Really, it was a lot of cramming for just one day, but it showed that you can do something in a very short time if you really try.

The reason we learned so much in must that one day was probably due to the conductor. He was awfully engrossed in his work. If we didn't play something right, he made us play it over until we did play it right. I think it really was a good experience for us..

I feel that this clinic has been very beneficial to me.. I feel that I learned many things during this clinic that I otherwise would not have known. The specialist for my section (tuba) was very good and was very helpful. We accomplished just as much in one day as we would normally accomplish in two weeks.

I think this was a very good experience in several ways. We were directed by a good leader, and the individual work was also very helpful. I know that I, for one, learned more in that day than I've learned all this year combined! I liked the idea of the concert that night because that gave us students a reason to work hard.

Only one thing -- I pitied the conductor because he was so used to a real good band, and it must have taken a lot of patience to work with us. I'm surprised he didn't have a mental breakdown!

The people from ISU seemed to be really professionals. They helped us with fingerings that we didn't know. The time went by fast and we learned to play the music fairly easily. We learned a lot and we all enjoyed the whole day.

EVALUATION OF CONFERENCE FOR MUSIC EDUCATION

ILLINOIS STATE UNIVERSITY

September 10, 1968

Number of Participants	127
Number of Evaluation Sheets Returned	31
Percent of Evaluation Sheets Returned	24.4%

The low percent of return of the evaluation sheets is probably due to the time lag of approximately two months between the date of the conference and the sending of the forms to participants. The number of questionnaires returned must certainly cast some doubt on the validity of the evaluation which follows:

1. Number of years in education or teaching

Range	1-42
Mean	17.1

2. Present Position

Superintendent	1	
Principal	3	
Music Teacher	17	
Vocal	11	
Instrumental	5	
General Music	7	
College Teaching	7	(one non-music)
Vocal	0	
Instrumental	2	
General Music	4	
Other (Included are one of each of the following: Music Supervision, Director of Music, Music Education, Elementary Vocal Supervisor, University administrator)	5	

3. Would you be interested in attending another conference of this general nature next year?

Yes	28
No	2
No response	1

Comments:

"Not unless it goes further than just discussing the problems. Ideas to help solve problems should come out of the discussions."
"Yes, but expansion rather than repetition."
"Only through repeated conferences of this kind is any real progress made."
"Valuable as a communication tool. Dialogue can solve many common problems."
"If the date is received this spring."

4. In terms of interest and value to you, would you evaluate the following points on the rating scale provided (1-10, poor to excellent).

Value of conference to you	7.1*
Questions covered in discussion	6.2
Ideas generated	6.4
Knowledge or insight gained	6.4

*(Mean scores of all responses)

5. How would you evaluate your discussion group in terms of interest to you? (1-10, poor to excellent).

Group I (6 responses--1 of 5, 2 of 6, 3 of 7)
Group II (2 responses--1 of 6, 1 of 8)
Group III (4 responses--1 of 5, 2 of 7, 1 of 9)
Group IV (6 responses-- 3 of 6, 1 of 7, 1 of 9, 1 of 10)
Group V (4 responses--1 of 3, 1 of 4, 2 of 7)
Group VI (3 responses--2 of 4, 1 of 5)
Group VII (3 responses--1 of 4, 1 of 5, 1 of 8)
Group VIII (3 responses--2 of 4, 1 of 5)

Because of the low number of responses for each individual group, the actual distribution of responses is given instead of statistics such as the mean or median which would be misleading.

6. Suggestions for strengthening future conferences:

"More specific topics."
"Invite non-music oriented adults to participate."
"Invite articulate non'music high school students to participate."
"Send out a bibliography of suggested readings prior to the conference--at least establish some common background on the topics."
"Allow time for questions from the floor after the report of each discussion leader."

"Would rather have demonstrations such as different techniques used in the different teaching areas. Maybe examples of 'warm-ups' or how to present a new difficult song."
"Include a music performance."
"Have evaluation sheets out earlier." (5 comments to this point)
"Have areas on specific age levels such as Junior High vocal, etc."
"Specify in advance the topics for discussion to allow for preparation and advance thinking." (3 comments of this type)
"Discussion leaders should not hold 'gripe' sessions but should lead the discussion away from same--should stimulate the group toward creative thinking. Assign a resource person to each group."
"Enjoyed informal discussion groups in which college profs and board members could give their views--good to see other views."

A great deal of time and effort must be expended in order to plan and actually hold a conference of this type. In order to assure the success of future conferences, if in fact future conferences will be held, it is of vital importance to properly evaluate the conference at hand. An attempt at such an evaluation was made through the use of a questionnaire. The evaluation instrument, a copy of which can be found in the appendix containing all evaluation forms, adequately provided for the desired "feedback."

As was stated at the beginning of this evaluation, the time lag between the date of the conference and the sending of the forms to participants was too long. A possible solution to this problem would be to have the questionnaire available at the end of the conference and allow the participants some time to complete them then. This would increase the percent of return to a level at which the evaluation could have some real meaning

ILLINOIS MID-STATE EDUCATIONAL CENTER

Music Workshop Evaluation

	Riverview *(11)	Chenoa (20)	Lincoln (57)	Flanagan-Gridley (19)	Total (106)
1. Years of Teaching					
Range	1-35	1-34	1-39	1-25	1-39
Mean	15.7	12.2	12.5	8 7	--
Median	12	8.5	11	6.5	--
No Response	0	0	1	3	4
2. Present Assignment					
Primary	5	7	25	9	46
Intermediate	5	4	10	5	24
Other	1	3	5	5	14
No Response	0	6	16	0	22
3. Time in minutes spent in teaching music		**	**		
Range	0-120	0-1200	0-1200	0-75	0-1200
Mean	43.6	224.4	138.7	11.8	109.6
Median	60	60	60	0	--
No Response	0	3	3	5	11
4. Interested in Workshop next year					
Yes	11	15	52	12	90
No	0	2	1	4	7
No Response	0	3	4	3	10

Comments:

"In Creative Dramatics" (4 comments of this nature)
"In Art" (3 comments of this nature)
"If different areas covered" (2 comments of this nature)
"Learned much and enjoyed it" (5 comments of this nature)
"Have four meetings instead of six."

5. Interest and value (1-10; very poor to excellent)

	Riverview	Chenoa	Lincoln	Flanagan-Gridley	Total
A. Value of Workshop	9.8	7.6	8.0	5.7	7.8
B. Equip. & Materials	9.9	9.0	7.6	8.1	8.7
C. Instruction (Gen)	9.9	9.2	8.7	8.1	9.0
D. Knowledge Gained	9.4	7.0	7.5	6.5	7.6
E. Teaching Techniques Learned	9.7	7.3	7.7	6.4	7.8

* Number of Participants
** Three (3) Full-time music teachers included in this column

	Riverview	Chenoa	Lincoln	Flanagan-Gridley	Total
6. Interest and value of each session (1-10; very poor to excellent)					
Instructor A	--	--	7.5	--	7.5
Instructor B	--	--	--	--	--
Instructor C	10	8.5	9.0	--	9.2
Instructor D	--	--	--	7.1	7.1
7. On holding workshops all day on a Saturday					
Yes	3	1	2	0	6
No	5	12	41	13	71
On School Institute Day					
Yes	5	11	24	14	54
No	1	3	12	0	16
Remain the same	8	9	31	7	55

8. Suggestions for Future Workshops

"More practice sessions." (5 comments of this nature)
"More time needed." (4 comments of this nature)
"It would be helpful to me to see the instructor work more with children." (9 comments of this nature)
"Provide more correlation to classroom studies other than music classes." (4 comments of this nature)
"Provide more specific hand-out materials with directions for their use." (4 comments)
"Use more equipment such as autoharps, recorders, films, records, etc." (5 comments)
"Have smaller groups--different grade levels have different interest and skills which makes instruction for each individual too difficult." (5 comments)
"Provide a list of materials available from IMEC." (5 comments)
"Provide better advance communication as to course content.

	Riverview	Chenoa	Lincoln	Flanagan-Gridley	Total
9. Minutes of music per week experienced by a child in each school					
Range	40-200	40-160	25-180	30-120	25-200
Mean	88.3	73.3	76.7	65	75.8
Median	60	60	60	60	--
No Response	2	0	11	2	15

10. Amount of encouragement for teaching music

	Riverview	Chenoa	Lincoln	Flanagan-Gridley	Total
Little	3	10	6	11	30
Some	3	8	17	2	30
Much	5	0	32	3	40
No Response	0	2	2	3	7

11. Suggestions for Better Service to Schools

"We need a more complete catalogue of what you have in the way of materials." (25 comments of this nature)
"Have more workshops like this one in music and perhaps others in different fields." (6 comments of this nature)
"Send a representative out with new materials and new ideas instead of a brochure about them"
"Help each school obtain a full-time music teacher, develop a grade by grade curriculum guide, or provide a list of suggestions for teaching music."
"Continue your musical productions."

12. Other Comments:

"Because of the workshops, I have become aware that there is time in the week for music which was being left out previously."
"I learned many interesting techniques to vary the music program and gained confidence."
"The mineographed materials are of most importance because they can be used in the classroom."
"A most enjoyable workshop." (15 comments of this nature)
"The instructor gave many drills in notation through the use of charts, clapping, etc., that our children enjoyed when we took the ideas back to the classroom." (7 comments)
"The instructors were most enthusiastic and excellent."
"This is a big waste of tax-payers' money, especially since we have music teachers. Also, a big waste of teachers' time. The instructor was a darling, handled the group well, and tried to adapt to our suggestions."

PART E

EVALUATIVE SUMMARY STATEMENT BY THE PROJECT'S MUSIC DIRECTOR

The Music Division of the Illinois Mid-State Educational Center works in four prime areas, those being live performance, inservice training, a fine arts resource center, and a pilot project. The following comments directed to each of these four areas concern the 1968-69 school year.

I. Live Performance

In the live performance offerings, Illinois Mid-State Educational Center scheduled one hundred thirty-four live performances. These music performances encompassed all types and media from a soloist playing harpsichord and piano through a full symphony orchestra playing a concert at the Scottish Rite Temple auditorium in Bloomington.

Perhaps the most interesting phase of the live performance offering is that of the "music field trip." Schools wishing to participate in a field trip to hear an outstanding musical group, must bus their pupils to the Scottish Rite Temple auditorium in Bloomington for a morning program at 10:00 A.M. or an afternoon program at 1:30 P.M. During this year, Illinois Mid-State Educational Center has offered two series of musical field trips. The first one was the University of Illinois Symphony Orchestra, the second was the Illinois State University Choral Department offering all three areas of choral performance: the Men's Glee Club, the Women's Chorus, and the Mixed Choir. This music field trip idea worked very well and a total of fifty-six hundred students participated in "music field trips" during the school year.

The assembly programs presented by professional and semi-professional performers this year in local school auditoriums and gymnasiums were quite well received and over fifty-eight thousand students were able to participate in hearing one of these one hundred thirty-four assembly program performances.

Perhaps one of the most interesting observations about this live performance area is that one notices that when pre-program study materials are utilized, the program at the school (whatever school it might be) is very well received and appreciated; however, when the pre-program material is not utilized, the students often become restless and inattentive, probably due to the fact that they do not understand enough about the performance to enjoy it. In other words, they are not ready to receive the full impact and value of the live performance when they are not properly prepared for it.

All schools that were contacted during this year were quite willing for us to furnish live performances to them, even though there was a $10.00 charge for each performance. This willingness on the part of the schools to participate in our live performance program would indicate that the schools in the project area trust our discretion in selection of the programs for their students, and in no case has there been a complaint as to the propriety of a particular group or its performance.

II. Inservice Training

Inservice training during the 1968-69 school year in the Illinois Mid-State Educational Center area was offered primarily in the area of general music and music workshops for the general classroom teachers.

These workshops were offered to individual school districts in which the superintendent and/or Board of Education would provide released time or credit on the salary schedule for participation in the workshop. The workshop specialists and all materials and equipment utilized were geared to each specific unit district, considering its particular problems and what might be done to help alleviate some of them.

A total of four series of general music workshops were offered and over one hundred sixty classroom teachers were involved in these workshops.

Also, in the area of inservice work, Illinois Mid-State Educational Center sponsored the First Mid-State Conference for Music Education at Illinois State University on September 10, 1968. This conference was attended by superintendents, principals, board of education members, music specialists, college faculty members and classroom teachers. The general format of the meeting was one of breaking into small discussion groups and discussion relevent problems of music education in the mid-state area. This was done after having a keynote address by an inspirational speaker. The conference was attended by some one hundred thirty-four interested persons and after the final session, it was felt by all in attendance that this should become an annual event.

The conference was co-sponsored by Illinois Mid-State Educational Center and the Office of the State Superintendent of Public Instruction. The idea for this conference came from the Office of the Superintendent of Public Instruction and from a prototype Leadership Conference for Music Education held in Springfield the year before. Conference of this type are generally patterned after the original Tanglewood Symposium which was held in 1967.

III. Fine Arts Resource and Materials Center

As the name indicates, this is a large collection of materials and equipment provided by Illinois Mid-State Educational Center for use by the public, parochial and private schools of the mid-state area. This collection of materials includes records, film strips, 16mm films, a professional library, ukuleles, autoharps, tone bells, recorders, and rhythm band equipment. It is felt that during this operational year the resource center was utilized to a great extent. During the first year of operation, the location of the cneter in downtown Bloomington made it very difficult for teachers to come and borrow equipment and materials; however, moving the center to a more outlying area in north Normal, Illinois has provided the proper setting for people to come unhampered by traffic and parking problems to our center, and they have done so. During the 1968-69 school year, nearly one thousand teachers have used materials in the music resource center and this indicates that practically all of the sixty-seven school districts in the mid-state area utilized these materials at one time or another.

Also, in the area of resources, our Center provides human resources in the personages of the division directors. The Project's Music Director has been called upon on a number of occasions for a advice and direction in the area of music education and planning for music departments in the various school systems. Also, he has served as a guest conductor/clinician for local and regional music festivals. All in all, it would seem that the schools in the mid-state area trust and look to Illinois Mid-State Educational Center as a source of materials, services, and experts in the field of Music and the other fine arts.

IV. Pilot Project

During the 1968-69 school year, Illinois Mid-State Educational Center continued the operation of our Suzuki Pilot Project for class instruction in strings at Oakdale Elementary School in Normal and Trinity Lutheran School in Bloomington. At Oakdale there was a new class of ten third grade students started and the fourth grade second-year class was continued. At Trinity Lutheran School the second year class was continued; however, no beginning class was started there due to financial limitations. In both schools during this year the parents were asked to provide half of the violin rental of $25.00 while Illinois Mid-State Educational Center continued to provide the teacher, all recorded and printed materials, and also half of the violin rental of $25.00 per student. During this year, twenty-seven students in all participated in the project--seventeen at Oakdale and ten at Trinity Lutheran.

The Suzuki Project is patterned as much after Dr. Suzuki's Japanese approach as possible, that being one of Talent Education. The Talent Education idea is actually a rote approach by which the students learn first of all proper techniques and later learn note reading. The moment a child acquires a basic vocabulary in his native tongue, he should be eligible to begin instruction, often at the age of two and a half or three years. The mother takes the lessons with the child, practices at home with him and plays the recordings of the pieces to be learned. This last idea is essential in developing the child and helps him to develop a concept of beauty of tone and exact pitch. Reading music is not taught until the child has reached a considerable degree of advancement. Listening, not reading, is developed. A series of pieces prepared by

Dr. Suzuki in graduated order of difficulty is used whenever this method is used.

It was felt by the evaluation team last spring (1968) that this project had proven that good solid string instruction could be done utilizing the Suzuki approach in the typical midwestern elementary school, provided that a parent (usually the mother) was involved with the lessons and helped and encouraged her child to listen to the recordings and to practice at home. In some cases, the parents became so involved that they purchased violins of their own and attend classes at the school on days when their children might be ill and unable to attend!

While Illinois Mid-State Educational Center will be unable to continue the Suzuki project for the third year due to economic restrictions, we feel that there have been definite points proven in favor of the Suzuki approach and we would endorse this approach as a good solid one, provided that the pure Suzuki approach is utilized to its fullest extent whenever possible.

Conclusions

One can tell by reading the statistical information concerning the Music Division of Illinois Mid-State Educational Center that we have been successful in the attempts that have been made to create a favorable impact in the project area for music as an art. As we look to the future, there are already plans for a new and innovative approach to the instrumental clinic-festival which has been piloted in one of the project area schools. This new inservice and student education project, along with many others, will be attempted during the final year of the project, and it is felt that perhaps the strong support of the schools in the project area may carry over into some type of more tangible financial support in order for a portion of the services offered here by continued under the auspices of local control and support.

SECTION V

Evaluation Statement by the Project Director

PART A - Scope and Effectiveness of the Evaluation Effort

The primary assessment task of the evaluation effort has been to measure accomplishments against stated objectives and to make constant re-evaluation of completed activities and apply the results to planning for the future. It seems clear that the most important purpose of evaluation is to make progress in achieving objectives.

In doing so, the evaluation team has gathered information about each activity to find out how well the project is meeting its objectives, and, if necessary, to make changes in the program. Evaluation has also involved a summarized assessment of all individual activities. Evaluation procedures of this sort assist the project staff to make administrative decisions.

Two methods, both a single and collective approach, are used in the evaluation process. The single approach to evaluation involved a measurement of specific activities as they occur independently in relation to the total program over brief periods of time. This includes appraisals of particular events, such as workshops, demonstrations and lectures where each activity is judged according to its individual value. In addition, all activities are viewed collectively and judged on the basis of their application to the total project.

The long-term influence of the project is important to ascertain, but this requires the passage of time and cannot be presented until after the entire project is completed.

Efforts have been made to find out to what degree project services and activities are welcome in the schools, and why they are or are not accepted. Evidence of commitment by school administrators, boards of education, teachers and students is related to the amount of encouragement given to participants. Evidence is collected as to how much financial support is provided, how much class time is given to project activities, how much released time is given to workshop participants, how much publicity is given to the project and how many teachers are enrolled in fine arts workshops.

The answers to these questions, as well as to others have been obtained from feedback information from such activities as:

1. Live performances and exhibits
2. Pilot Programs
3. In-service programs and workshops
4. The Service Center's provision of materials and supplies
5. Saturday Centers
6. Project staff and consultant activities and services
7. School district developments and innovations

The evaluation team has gathered data from administrators, teache and students. Data is gathered by questionnaires and reaction sheets as well as by personal interview. Letters of commendation and criticism are kept for evaluation purposes as are classroom letters from groups of students.

School district developments that are indicative of support of the arts have been carefully noted. Such tangible expenditures as the employment of fine arts teachers, additions to programs, purchase of supplies, equipment, building or remodeling of facilities and othe similar actions are a part of the continuing evaluation record.

Both qualitative and quantitative assessments are made of the various project activities. Although quality of the fine arts offerings is difficult to assess, it is nevertheless an essential aspect of one evaluation process.

Did the evaluation team effectively assess accomplishments of the project against stated objectives? Evidence within the evaluation document and report would indicate that this was done thoroughly and objectively. All project activities were subjected to study and all individual activities became a part of the collective assessment.

PART B - Summation of Evaluation Results

We are now nearing the end of the second year of a three year operational sequence for the "Fine Arts Educational Improvement Project" administered through the Illinois Mid-State Educational Center. The project area consists of five counties with a total population in excess of 200,000. It encompasses 184 schools in 66 school systems employing over 2600 teachers and enrolling approximately 50,000 pupils.

The program, which is primarily concerned with educational activities in the subject fields of art, drama, and music continues to grow in coverage, effectiveness and public acceptance. Today it reaches more students and teachers; provides higher quality experiences and services; and commands more respect and prestige than at any time since its inception. Its Executive Committee, Director, Staff, and Consultants function efficiently as a team in cooperation with the State Office of Superintendent of Public Instruction and the city, town and rural residents of the area.

This project embodies a sensitivity to local needs and an urgence toward relevance which enables it to penetrate the walls of isolation traditionally existing in this area between fine arts programs and the schools and communities. Children and teachers are privileged to talk with artists and watch them work. They participate in creative expression through the visual and performing arts. They examine and experience the arts of various cultures and are guided to relate these to their daily lives and the world around them. Their other studies are enriched and made more meaningful through expanding perceptions of the arts in modern society.

Within the broad, general purposes of (a) helping elementary and secondary pupils in the project area to better understand, appreciate and take part in the fine arts, (b) helping teachers and administrators to improve the quality and extend the scope of their fine arts offerings, and (c) increasing the public awareness of educational needs and opportunities for better living through challenging and rewarding experiences in the arts, the project recognizes these major objectives:

(1) To provide enough live performances in enough places so that every child will have opportunities for first-hand experiences with quality concerts, plays, and art exhibits or demonstrations.

(2) To provide a wide variety of inservice training experiences for teachers to increase their teaching effectiveness in the fine arts.

(3) To provide several model or exemplary offerings in the form of pilot programs to demonstrate some unique promising approaches to fine arts education.

(4) To provide needed information, materials and services to the project area schools through the establishment and operation of a central Fine Arts Service Center, with an able staff and adequate resources.

Evidence would indicate that the project has now made significant progress toward meeting the first objective. Approximately 100,000 students have had opportunity to see high quality live performances in music, art and drama. Several thousand teachers have taken part in fine arts activities of one kind or another and hundreds of lay citizens have had opportunity to take part in adult programs or attend school programs to which they were invited. As a result of this exposure a noticeable increase in interest in the arts has been noticed by the center staff as well as by teachers and administrators. Community theatres and university theatre audiences have an increasing number of secondary school students in their audiences; art exhibits have become more numerous in area schools; adult programs in art have increased and in general we see more interest in cultural offerings of the schools and communities.

The second objective of the project is also being fulfilled. Staff members have been active in helping local schools plan new course offerings, schedule for maximum and effective use of fine arts teachers, do budget planning, and, most importantly, plan in-service offerings to upgrade the present program.

The third objective is more difficult to realize, but definite progress has been made.

School District Support

The project is seeing support given to the arts in a variety of ways. Since the program began thirteen (13) additional art teachers and seven (7) additional music teachers have been employed in the project area. In staff salaries alone over $100,000.00 has been added to school district budgets to serve the arts.

There have also been budget increases which collectively amount to $15,000.00 to $18,000.00 for equipment and materials for the arts.

Additionally, the schools are paying token fees to the center for performing groups. Income for 1968-69 amounted to $2,000.00. Projections for 1969-70 are in the neighborhood of $4,000.00

University Support

Illinois State University has gradually assumed more responsibility for funding the Repertory Theatre. The annual contribution is approximately $13,000.00. This was originally a part of the obligation of the Illinois Mid-State Educational Center. Indications are that the university will assume even more responsibility for supporting the Repertory Theatre program.

A conservative estimate indicates that over $130,000.00 is being spent in the project area for the funding of activities and programs that the Illinois Mid-State Educational Center is providing, promoting or encouraging.

PART C - Findings of Year-end Survey

The project has a commitment to determine the degree of acceptance of the program by the schools and community, and to make an assessment of attitudes and feelings generated by project activities.

One tool used in this effort has been a questionnaire sent to all district superintendents and parochial school heads at the end of each school year. The questionnaire is an end-of-the-year inventory that seeks to determine the extend to which each district plans to modify its present fine arts programs during the coming school year through staff changes, budget changes, improved facilities or curriculum development. It was assumed that project effectiveness would, in part, have some bearing on these decisions.

Sixty-five questionnaires were sent out and at this writing thirty-six have been returned. Following is a summary of findings:

> Art: Fourteen school districts indicated plans to make significant improvements in their art programs. Improvements include additional teachers, increased budgets, new course offerings, and additional facilities. In five of these districts new art programs would be established and art teachers employed for the first time.
>
> Drama: Seven school districts plan important changes in speech and drama, including additional speech courses, drama clubs, additional faculty for course work and play direction, and increased budget for plays and speech activities.
>
> Music: Thirteen school districts reported plans to improve the music program. Plans include several additional teachers, an increasing number of music classes at the secondary level, improved budgets and curriculum changes at the elementary school level.

Several superintendents made observations concerning the program and services of IMSEC. All were favorable except one who objected to the dress of the Illinois State University Repertory Company.

PART D - Utilization of
Staff, Consultants, Lay Citizens and Educators in the Field

Staff Services

Staff members (directors and consultants) have been called upon to provide a variety of services including workshop leadership, play critiques, serving with evaluation teams, assistance with curriculum development, helping with scheduling problems, development of purchase plans for acquisition of equipment, talks before community groups, judging fine arts contests, sponsoring art shows, scheduling performances, and serving as consultants in national meetings on the arts.

These activities have been over and above regular duties of planning the on-going program and seeing to its implementation.

The commitment of the staff to the project objectives has been outstanding and the most important single factor in any successes thus far attained.

Lay Citizens

Lay participation has not been at the level originally planned. The participation in program planning, evaluation and implementation has been only minimal. The most important factor in the inability of the project to work more effectively with lay groups is the lack of staff to carry on the activity. School services and activities occupy staff members full time. County lay advisory groups have, however, been named, and have met once or twice during the year with project personnel to review plans and activities and to react and suggest.

Educators

Every effort has been made to involve local teachers and administrators in project planning and implementation. Teachers have acted as consultants to both the music and art programs. Project plans have been submitted to them for reaction and many constructive suggestions made by teachers have been incorporated.

School administrators have been consulted frequently, in groups and individually. Their comments concerning program planning have been sought and used. The project director maintains close liaisan with administrators in all five counties, and visits their offices as often as possible. This has resulted in good, open communication which in turn has produced solid support and appreciation for the project.

PART E - Future Project Needs and Expectations

New Activities and Areas of Interest

The Saturday Art Centers referred to in Section II and again below in Part E, afford an example of an activity which has been formulated cooperatively in response to emerging needs and has been enthusiastically received in the field. The Saturday Centers have proven themselves as a sometimes transient or temporary but extremely important link between "no art offerings" in the particular schools involved, and the establishment of new art offerings on a continuing basis by those schools as a part of their regular curriculums. This kind of activity bears replication in a number of other locations in the project area, and may well leave as a "residue" or bonus benefit after it has served its major purpose, a continuing, self-supporting series of Saturday Art Centers for adults.

The development and deployment of instructional "kits" for classroom use is another example of a new activity which has stirred much interest in the field, and which seems eminently worthy of further attention. These kits, built to enrich some social studies program (the early history and peoples of Illinois, for instance) supply teacher and students with pictures, music, artifacts, annotated bibliographies, literary selections, etc. illustrating the life and work of the times. They help to make possible not only a correlation between the arts and social studies, but also an integrated, enriched, and multi-media approach to instruction which is proving to be extremely popular in the local schools.

The Traveling Art Show is another activity that has quickened the interest of schools as to the possibilities of using art to enrich the social studies program, motivating students to write, illustrate classical literature of all kinds, and to stress the idea that communication is not always oral or written - that it is sometimes visual. The Traveling Art Show can be considerably refined and adapted to given school situations and needs. When this is done it can be an even more effective tool than at present.

Still another new activity of interest is the Fall Music Conference conducted in cooperation with Illinois State University and Illinois Wesleyan University. This is proving to be a major annual event for music educators of the area, serving as a sounding board for progressive ideas and developments in music education.

The "traveling clinic" where performing groups give concerts in individual schools and precedes those concerts with a day of artists clinics with local school musicians is a new activity with great possibilities for improving the quality of musicianship in area schools and for providing needed inspiration and uplift for instrumental music teachers, school administrators and members of Boards of Education as they review the school music program.

The project staff has an interest in doing further curriculum work with area schools. Ways of accomplishing this will be explored during the final year of the project.

IMSEC Role as a Model

The Illinois Midstate Educational Center plays a dynamic role in the project area as an "independent," "intermediary" agency not fettered by the bonds of fiscal limitations and traditional educational procedures which tend to restrict innovative actions by local school boards. IMSEC acts as a "friend in court" to teachers and administrators by bringing resources, ideas and services to local districts which they would otherwise not have, and by demonstrating how these assets may be used to enrich and vitalize educational offerings. As a sometimes "stimulator," sometimes "expenditer" and sometimes "catalyst", IMSEC supplements and reinforces the best in educational practice in a way that no local, county or state agency of government is set up to duplicate--at the same time it tends to unify and strengthen the functions and leadership contributions of those agencies. Having no vested interest in itself, IMSEC is instantly responsive to emerging needs and opportunities as they are discovered by the schools, communities, and IMSEC staff.

It is not so much that the schools could not obtain the artists and fund the inservice workshops and incorporate meaningful fine arts experiences in their curricular and co-curricular offerings by themselves. Indeed, many of the performing groups, consultant services, educational materials and the like are available to them almost for the asking from neighboring universities, resident personnel, state agencies, etc. Rather, the situation is somewhat analigous to the poor family in the inner-city with literally hundreds of "helping" agencies available in health care, legal services training and employment, housing, foods, library and recreational opportunities, etc.--but they either don't know what to ask for or where to go to get it or how to use it once they have it. No one "packages" needed assistance to them in a comprehensive way and really brings the needed services to them. In a sense, IMSEC does this job with the schools by "packaging" in a central location the resources and services in the arts, and by showing the schools how they can be used to advantage and by encouraging (sometimes persuading) them to use such resources. Eventually, IMSEC should work itself out of a job if it does its job well. But until more schools and communities incorporate in their regularly supported programs those exemplary practices in the fine arts which add so much to the quality of living, IMSEC's role as a model needs to be continued.

Emerging Opportunities

As this project approaches its third operational year, it becomes increasingly evident that inspite of substantial progress made toward meeting project objectives there is a greater need than ever to continue and to expand activities. Expectations of students, teachers and administrators have been raised and horizons broadened as they have been given a taste of something good and have been made aware of new opportunities and benefits to be derived from relevant experiences in the arts.

The project could (according to evaluation data) be fully justified at any point in its 2-year operational history simply on the basis of the immediate value and impact of artistic performances, professional services, etc. to date. However gratifying this may be, the larger "pay-off" must be measured in terms of the "after and beyond" dimensions or influences of the project. In other words, we are pleased that the performances, workshops and other project offerings have been well-received and judged to be worthwhile for their own sake and their educational contribution at the time given or rendered, but this does not insure continuing educational growth and enrichment. The real opportunity for the project to make a permanent and maximal contribution lies in capitalizing on the scattered and transient progress made, and "sticking with it" for more years until enough schools in-made, and "sticking with it" for more years until enough schools incorporate enough of the exemplary programs on their own so that momentum to insure continuing progress is gained. This is the overall emerging opportunity--to get "over the hump" so that the movement will continue and expand year after year on a self-generating or local initiative and local support basis.

Among the ways in which this movement can be stimulated is temporary support and encouragement to the establishment of additional Saturday Centers, the packaging of additional instructional materials kits, and the initiating of additional traveling clinics.

Another emerging opportunity seems to be the possibility of doing close planning with area social studies, English and literature teachers as to ways of integrating the arts with other disciplines. Some model program could be developed if time and money were available for a few months longer.

Still another area in need of additional support are pilot programs. Those conducted thus far have reaped rewards and have resulted in the improvement of programs in those schools where they have operated. Each program has become self supporting, indicating the real worth of the activity.

In general, the opportunities for working with school districts are unlimited, except by money and time. The potential for improving school programs is, therefore, a matter of available resources. Resources which will carry the program to that point where school districts can no longer "afford" to give up the programs they now enjoy.

APPENDIX A: EVALUATION FORMS

Illinois Mid-State Educational Center
905 N. Main St.
Normal, Illinois

June 10, 1969

Dear Superintendent:

Your assistance in completing the enclosed form will be appreciated.

You will receive under separate cover a pamphlet summarizing the activities and projects of the Illinois Mid-State Educational Center. Enough copies will be included for distribution to your Board of Education.

Sincerely,

Ralph A. Woolard

Ralph Woolard,
Project Director

RW/mp

Illinois Mid-State Educational Center
905 N. Main St.
Normal, Illinois

June 10, 1969

MEMORANDUM

TO: School Superintendents in the Project Area

FROM: Ralph Woolard, Project Director

SUBJECT: New and Expanded Art, Drama and Music Activities Planned by Schools in the Fine Arts Project Area for Next Year.

This is our "end-of-year inventory" effort to summarize any changes you have planned for next fall which affect your fine arts programs. Won't you please take a few minutes to record your comments below and return them to us in the enclosed stamped envelope? Thank you. Attach additional pages if desired. We are particularly interested in:

(a) new and expanded activities or programs planned
(b) new teachers to be employed (other than replacements)
(c) noteworthy budget increases (facilities, equipment etc.

I. ART: ____

____

____

____

II. DRAMA: ____

____

____

III. MUSIC: ____

____

____

____

We would also welcome any suggestions or evaluative comments you care to make about the strengths or shortcomings of our project during the past year and any specific requests you wish to make for next year. Thank you again, and have a good summer!

Name of your School ____________________

Dist. # __________

Name of Person reporting:

____

Position: ______________________________

Illinois Mid-State Educational Center
Creative Drama Workshop Evaluation

Pontiac: Title I Reading Teacher

We wish to evaluate this workshop for two reasons: (1) to learn how effective it has been and (2) to make improvements for future workshops. Your cooperation in completion of this form is appreciated.

1. Years of teaching ______

2. Your present assignment: Primary Grade___ Intermediate Grade___ Other Grade___

3. Have you used Creative Drama Techniques in the past?__________

4. Would you be interested in attending a series of workshops on Creative Drama Techniques? ________________________

5. In terms of interest and value to you, would you evaluate the following questions on the rating scale provided?

(very poor---to---excellent)

Value of workshop to you	1	2	3	4	5	6	7	8	9	10
Instruction (Generally)	1	2	3	4	5	6	7	8	9	10
Knowledge gained	1	2	3	4	5	6	7	8	9	10
Teaching techniques learned	1	2	3	4	5	6	7	8	9	10

6. What suggestions do you have for strengthening future workshops?

____

____

____

____

7. Other Comments: ______________________________

____

____

____

____

____

____

____

Many different populations are involved in producing and viewing the performances of the ISU Repertory Company productions -- teachers, actors, directors, designers, technicians, students, and administrators. We are interested in learning of your ideas about the performances and their objectives. What do you see as the reason or reasons for performing the plays for the schools?

A major objective or reason is:

1. ____

____

2. ____

____

3. ____

____

4. ____

____

5. ____

____

Please check

Please check (✓) appropriate spaces:

__male __female
__Do you direct plays?
__Elementary teacher; __High School teacher; __Elem. Admin.
__High School Administrator; __Actor; __University Faculty

Grade(s) taught:

__1; __2; __3; __4; __5; __6; __7; __8; __9; __10; __11; __12

Size of Secondary school:

__under 100; __100-250; __250-400; __400-600; __over 600

Illinois Mid-State plays that members of your school have attended:

__ Land of the Dragon
__ Macbeth
__ The Three Sillies
__ A Chain
__ Romeo & Juliet
__ Androcles and the Lion
__ Taming of the Shrew
__ The Glass Menagerie
__ West Side Story
__ The Imaginary Invalid

All personnel involved in the Repertory Company program have worked to improve the project; yet we know that further improvements can be made. What improvements would you suggest for future years:

The program of bringing the plays to the schools could be improved by:

1. ____
____
____

2. ____
____
____

3. ____
____
____

4. ____
____
____

Teacher Evaluation Form

To The Teacher:

The following information is greatly needed for evaluation and improvement.

Please fill out form and mail it to:

Don Ellis
905 N. Main
Normal, Illinois 61761

Title of performance attended________________________________

Instructions:

Please circle the response that you feel answers the question.

1. Did the students enjoy the program? yes no
2. Did you feel the program was an important cultural experience? yes no
3. Did you use the pre-performance material? yes no
4. Do you feel that theatre activity was stimulated in your school as a result of the program? yes no
5. Did the program have relevance to classroom activities? yes no
6. Rank the entertainment - cultural value of the program.

   superior excellent good fair poor
7. Would you like to have a program of this type in your school again next year? yes no

Please comment on the program or guidelines in the space below.

____

____

____

____

______________________________ ______________________________
Signature Position

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

EVALUATION
Conference for Music Education
Illinois State University
September 10, 1968

We wish to evaluate this conference in order to (1) learn how effective you thought this conference was, and (2) to make improvements for any further conferences of this nature. In the realization that questionnaires appear all too frequently, we have tried to make this one brief and yet meaningful. Please complete and return this to:

Ed Spry, Music Director
Illinois Mid-State Educational Center
905 N. Main Street
Normal, Illinois 61761

1. Number of years in education or teaching______________

2. Present Position: Superintendent____ Principal_____ Music Teacher____

   Vocal _____ Instrumental ______ General Music_____

   College Teaching_____Vocal______Instrumental______General Music______

   Board of Education Member______ Other________

3. Would you be interested in attending another conference of this general nature next year? Yes_____ No_______
   Comments:____

   ____

   ____

4. In terms of interest and value to you, would you evaluate the following points on the rating scale provided? Circle one please.

	(Very Poor			-	to		-	Excellent)		
Value of conference to you	1	2	3	4	5	6	7	8	9	10
Questions covered in discussion	1	2	3	4	5	6	7	8	9	10
Ideas generated	1	2	3	4	5	6	7	8	9	10
Knowledge or insight gained	1	2	3	4	5	6	7	8	9	10

5. How would you evaluate your discussion group in terms of interest to you? (This is not an evaluation of the discussion leader.)

Group I	1	2	3	4	5	6	7	8	9	10
Group II	1	2	3	4	5	6	7	8	9	10
Group III	1	2	3	4	5	6	7	8	9	10
Group IV	1	2	3	4	5	6	7	8	9	10
Group V	1	2	3	4	5	6	7	8	9	10
Group VI	1	2	3	4	5	6	7	8	9	10
Group VII	1	2	3	4	5	6	7	8	9	10
Group VIII	1	2	3	4	5	6	7	8	9	10

6. What suggestions do you have for strengthening future conferences? All comments are welcomed.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Sheet for Live Performance

Recently an assembly program (________________________) was presented at your school. Would you please complete this brief evaluation sheet and return it to: Ed Spry, Music Director, Illinois Mid-State Educational Center, 905 N. Main, Normal, Illinois 61761.

INSTRUCTIONS:

Please circle the response that you feel answers the question.

1. Did the students enjoy the program? Yes No

2. Do you feel the program was educational and still entertaining?

   Yes No

3. Do you feel that more interest and appreciation for music was developed through this program?

   Yes No

4. Please rate the musical worth of the program presented.

   Superior Excellent Good Fair Poor

5. Please rate the worth of the program from the entertainment standpoint?

   Superior Excellent Good Fair Poor

6. Would you like to have a program of this type in your school again next year?

   Yes No

7. Did you use the pre-program materials? Yes No

8. How did you use the pre-program information?

   ____

   ____

Please feel free to make constructive criticism and/or comments in the space below.

____

____

____________________ ____________________
Signature Position

Illinois Mid-State Educational Center
Music Workshop Evaluation

Location: ____________________

We wish to evaluate this workshop for two reasons: (1) to learn how effective it has been and (2) to make improvements for future workshops. In the realization that questionnaires appear all too frequently, we have tried to make this one suffice for all eight Workshops. Your cooperation in completion of this form is appreciated.

1. Years of teaching __________

2. Your present assignment: Primary Grade___ ___ Intermediate Grade___ ___ Other Grade___ ___

3. How much time do you spend teaching music each week?__________

4. Would you be interested in attending another such workshop next year? yes_____ no_____ comment__________________________

5. In terms of interest and value to you, would you evaluate the following questions on the rating scale provided?

(Very poor --- to ---Excellent)

Value of workshops to you 1 2 3 4 5 6 7 8 9 10

Equipment and materials provided 1 2 3 4 5 6 7 8 9 10

Instruction (Generally) 1 2 3 4 5 6 7 8 9 10

Knowledge gained 1 2 3 4 5 6 7 8 9 10

Teaching techniques learned 1 2 3 4 5 6 7 8 9 10

6. How would you evaluate each workshop session in terms of interest and value to you? (This is not an evaluation of the instructor)

General Music Workshops

Dr. Heironymus - Workshop 1 2 3 4 5 6 7 8 9 10

Mr. Kuntz - Workshop 1 2 3 4 5 6 7 8 9 110

Mr. Rosene - Workshop 1 2 3 4 5 6 7 8 9 10

Mr. Hishman - Workshop 1 2 3 4 5 6 7 8 9 10

7. Instead of a series of Music Workshops, do you think teachers would be interested in a workshop lasting all day?

On a Saturday: yes ____ no______ Remain the same______

School Institute day: yes ______ no ______

8. What suggestions do you have for strengthening future workshops?

9. In your opinion, how many minutes per week of music activities does a child experience at your school?

10. Is the teaching of music by classroom teachers encouraged at your school?

Little_____ Some_____ Much______

11. Do you have any suggestions of how we might be of better service to you and your school?

12. Other Comments: ______________________________

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Sheet for Live Performance

Recently an assembly program (______________________________) was presented at your school. Would you please complete this brief evaluation sheet and return it to: Ed Spry, Music Director, Illinois Mid-State Educational Center, 905 N. Main, Normal, Illinois 61761.

INSTRUCTIONS:

Please circle the response that you feel answers the question.

1. Did the students enjoy the program?

   Yes No

2. Do you feel the program was educational and still entertaining?

   Yes No

3. Do you feel that more interest and appreciation for music was developed through this program?

   Yes No

4. Please rate the musical worth of the program presented.

   Superior Excellent Good Fair Poor

5. Please rate the worth of the program from the entertainment standpoint?

   Superior Excellent Good Fair Poor

6. Would you like to have a program of this type in your school again next year?

   Yes No

Please feel free to make constructive criticism and/or comments in the space below.

____

____

____

____

____

________________________ ________________________
(Signature) (Position)

Illinois Mid-State Educational Center
Art Workshop Evaluation

Location: ______________________

We wish to evaluate the workshops for two reasons: (1) to learn how effective it has been and (2) to make improvements for future workshops. We need your cooperation in completion of this form in order to help make the task of being of service to our schools a more meaningful and knowledgeable one. We realize questionaires appear all too frequently, so we have tried to make this one suffice for all six Art Workshops. Your cooperation is greatly appreciated.

1. Years of teaching _____

2. Your present assignment: Primary__ Intermediate__ Other__

3. How much time do you spend teaching art each week: ___________

4. Would you be interested in attending another such workshop next year? yes__ No__ Comment: ______________________________

5. In terms of interest and value to you, would you evaluate the following questions on the rating scale provided?

	(Very poor---to---Excellent)									
Value of workshops to you	1	2	3	4	5	6	7	8	9	10
Equipment and materials provided	1	2	3	4	5	6	7	8	9	10
Instruction (Generally)	1	2	3	4	5	6	7	8	9	10
Knowledge gained	1	2	3	4	5	6	7	8	9	10
Teaching techniques learned	1	2	3	4	5	6	7	8	9	10

6. Do you think teachers would be interested in a workshop lasting all day?

On a Saturday: yes___ no___

School Institute day: yes___ no___

Remain the same: yes___ no___

7. What suggestions do you have for strengthening future workshops?

____

____

____

8. In your opinion, how many minutes per week of creative art activities does a child experience at your school?

____

____

9. Is the teaching of Art encouraged at your school?

Little___ Some___ Much___

10. Do you have any suggestions of how we might be of better service to you and your school?

____

____

____

11. Other comments: ________________________________

____

____

____

____

____

Return to: Ralph Woolard
Project Director
Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois 61761

Return questionnaire (unsigned) to:

Ralph Woolard, Project Director
Illinois Mid-State Ed. Center
905 N. Main St.
Normal, Illinois 61761

The Illinois Mid-State Educational Center is engaged in an effort to encouraging the arts in a five county area. This project is supported by a federal grant under Title III U.S. Office of Education. The center has co-sponsored this lecture series with the Bloomington-Normal Adult Education Program.

No matter how carefully our activities are planned, problems not anticipated do arise, therefore, it becomes necessary to continually evaluate the services we offer. This evaluation thus enables our project to change, and/or strengthen existing programs. Your ideas, criticisms, and suggestions are appreciated and invaluable to this effort.

Please assist us by completing this form.

Age _____ Male _____ Female _____

Occupation ______________________________

1. Are you professionally engaged in art? Yes___ No___

   If yes, please explain ______________________________

   ____

2. How many of the six lectures did you attend? ____________

3. Would you be interested in attending a lecture series devoted to: Music _____ Drama _____

4. What prompted you to attend the art Overview Lectures?

   ____

   ____

   ____

5. Did the series meet with your expectations?

   ____

   ____

6. Would you offer any suggestions relative to ways in which they may be improved? ______________________________

   ____

   ____

   ____

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear ____________________:

A ____________________ demonstration was recently given in your school by _________________________. We would appreciate having you assist us by completing the short form below.

Very truly yours,

Ralph Woolard
Project Director

- -

__________________________ School

__________________________ Name

(1) Number of pupils viewing the demonstration _____

(2) Number of teachers viewing the demonstration _____

(3) General reaction of pupils: (circle one)

Negative   Mild Interest   Keen Interest   Enthusiastic

(4) Teachers reaction to demonstration: (circle one)

No Value   Some Value   Very Valuable

(5) Comments/Suggestions: ________________________________

____

____

Return to: Ralph Woolard
905 N. Main
Normal, Ill. 61761

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Form
for
Traveling Art Show

Dear Teacher:

The Illinois Mid-State Educational Center recently displayed a collection of art objects at your school. We would appreciate your evaluation of this service. This may be done by completing the form below and returning it to the Center.

Sincerely,

Ralph Woolard
Project Director

Instructions:

Please circle the response that you feel answers the question.

1. Did the students enjoy the art work? Yes No
2. Did you feel the display was a positive experience?

   Yes No
3. Did the display stimulate classroom activity (writing, discussion, art activity, etc.)?

   Yes No
4. Would you like to have such a display periodically?

   Yes No

Comments/Suggestions

____

____

____

Position____________________

C O P Y

McLean County Unit District No. 5

Normal, Illinois

August 4, 1968

Dear Don and all the Midstate Staff,

If all the teachers in your five counties were as much in favor of your goals as I am, the plans and financial backing would go on indefinitely. Although I have no way of knowing how many Unit 5 students attended one or more plays at Wesleyan, I am sure that the ones I helped get there had an unforgettable taste of excellent theatre. I will write, quite specifically if I can find the time, to John Ficca after school has been in session long enough for me to collect comments from the young play goers.

Many classes laid the foundation for The Glass Menagerie in May, and we will be publicizing as many of the community offerings as possible -- in all fields. It is exciting that you will be directing down the street (we have lived on Robinhood for eight years); I would have been at Wolff except that my schedule at NCHS was especially wild at that time.

Sincerely,

/s/ Vesta Brook

C O P Y

COPY

September 30, 1968

Mr. Don Ellis
Illinois Mid State Educational Center
905 N. Main Street
Normal, Illinois

Dear Sir:

On behalf of the faculty and students of Douglas School, I wish to thank you for arranging for the performance ofThe Three Sillies. It was both entertaining and instructional for the children.

The cast was a fine group of individuals and it was a privilege to be associated with them in this endeavor.

Ralph M. Stivers
Principal

COPY

COPY

FAIRBURY-CROPSEY COMMUNITY UNIT
SCHOOL DISTRICT NUMBER 3

January 31, 1968

Mr. Don Ellis
Mid State Educational Center
Livingston Building
Bloomington, Illinois

Dear Mr. Ellis:

Westview wishes to extend our appreciation to Mid State Educational Center for the second presentation of the "Three Sillies" whereby giving Westview students an opportunity to view it. If this privilege had been denied to our student body, deep disappointment would have been the order of the day.

We are preparing lunch for the ten "play participants" and a coffee break between plays.

Mr. Miller has allowed our Student Council to sponsor the "Emperors New Clothes" at approximately $30. Please advise me as to the date. This will be one performance.

In making up the Assembly program for another year, I would like to be advised as to how many live plays would be available and possible dates from both I.S.U. and Wesleyan. Our teachers and students are most enthusiastic about these presentations. Where there will be a fee incurred, advise me as to that. Also, if you could give grade level of the play being offered as we, perhaps, will need two presentations if our school is allowed to see them. Where money is involved, notify me early of same.

I certainly wish to thank you for the cultural enrichment we have received from your office. I wish to eliminate professional presentations and just offer to our students your productions. Please keep me advised.

Respectfully,

/S/ (Mrs.)Harriet Meenen
Principal
Westview School

COPY

COPY

FAIRBURY-CROPSEY COMMUNITY UNIT
School District Number 3

Lester H. Miller, Supt.

March 8, 1969

Mr. Don Ellis, Drama Director
Illinois Mid-State Regional Center
905 North Main
Normal, Illinois

Dear Mr. Ellis:

I would like to take this opportunity to express the thanks of myself and of many students from Fairbury-Cropsey who were given the opportunity to view the Graduate Repertory Company in their production of Taming of the Shrew. I know that I speak for every student who attended when I say that the production was superior in every way. I have never seen students so enthusiastic about Shakespeare as those students who saw the play were.

We appreciate your office extending to us the chance to see the play and hope that other similar arrangements can be made in the future. I should be most interested in attending with these students any other performance of the fine ISU actors.

If your office is sponsoring any other touring plays this year or next year, we at Fairbury-Cropsey sincerely hope that you will place our school on the list of those to be visited. The students here certainly did enjoy the Glass Menagerie production seen here earlier this year, and look forward to seeing other such productions. I would appreciate it too if you would keep me informed of the various activities your office is sponsoring as sometimes the materials reach me too late if they are sent directly to the administration.

Once again, thank you for providing tickets to the Shakespeare production and may I wish you continued success with your fine program.

Sincerely,

Jerry Durham, Speech Instructor

COPY

C O P Y

FAIRBURY-CROPSEY COMMUNITY UNIT
SCHOOL DISTRICT NUMBER 3

March 8, 1969

Mr. Don Ellis, Drama Director
Illinois Mid-State Regional Center
905 North Main
Normal, Illinois

Dear Mr. Ellis:

I would like to take this opportunity to express the thanks of myself and of many students from Fairbury-Cropsey who were given the opportunity to view the Graduate Repertory Company in their production of Taming of the Shrew. I know that I speak for every student who attended when I say that the production was superior in every way. I have never seen students so enthusiastic about Shakespeare as those students who saw the play were.

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Again, thank you for providing tickets to the Shakespeare production and may I wish you continued success with your fine program.

Sincerely,

/s/
Jerry Durham
Speech Instructor

C O P Y

C O P Y

Benjamin F. Funk School
Unit No.4

Shirley, Illinois

May 7, 1969

Theater Department Head
Illinois State University
Normal, Illinois

Dear Director:

On behalf of the pupils and staff I wish to express sincere appreciation for the gift of the presentation "Androcles and the Lion" given to the entire student body.

I wish to congratulate you on the quality of performance rendered and the choice of script. The theme of "man's desire and right to be free" was indeed most fitting and appropriate for 1969.

I know you must be indeed "proud" to have such fine persons to represent your department as those persons who were with our boys and girls today. (Their conduct and manner were the best! They gave us renewed belief in today's college student being what he should be.)

Both Children and Adults -- here at Ben Funk-- shall cherish the "gift" of "Androcles and theLion" now and in our hearts in the years to come!

Please express our appreciation to the Troup of Actors and Actresses for us.

And thank you very, very much!

/s/ (Mrs.) Fairy Martin
Principal

C O P Y

APPENDIX B: PUBLICITY MATERIALS

A few publicity materials have been removed due to their non-reproducibility for ERIC reproduction.

ART WORKSHOPS

Art Workshops

The Illinois Mid-State Educational Center has scheduled six in-service training programs in the visual arts. These workshops seek to introduce to the elementary school classroom teachers the latest methods and materials available in the visual arts for the elementary school child. Six instructional areas in six weekly sessions will deal with painting, paper sculpture, printmaking, textiles, two-dimentional projects and drawing.

The workshops will be offered at Meadowbrook Elementary School, Forrest, Illinois beginning on November 7, 1968, from 4:15 p.m. to 6:30 p.m., and continuing on subsequent Thursdays, November 14, 21, December 5, 12, 19.

The Workshop leaders will be Vera Wheeler, Art Supervisor, Normal Community Unit District 5, Normal, Ill., and Agnes Hall, Art Teacher, Chiddix Jr. High School, Normal, Ill.

The workshop series is offered without charge. All materials and equipment are provided.

The series is open to any elementary teacher in Livingston or McLean Counties. A minimum enrollment of 20 teachers is required.

Registration must be completed by October 18, 1968. Return registration forms to:

Ralph Woolard
Illinois Mid-State
Educational Center
905 N. Main
Normal, Illinois 61761

ILLINOIS MID-STATE
EDUCATIONAL CENTER
905 N. MAIN ST.
NORMAL, ILLINOIS
TELEPHONE 452-4497
AREA CODE 309

CERTIFICATE OF ATTENDANCE

ILLINOIS EDUCATIONAL MID-STATE CENTER

MUSIC WORKSHOP

In recognition of attendance and participation in a ______________ Workshop Series, let it be known that ______________________________________ has successfully completed all requirements of this Music Workshop Course, this day of ______________________.

____
Workshop Instuctor

____
Music Director

ENGLISH AND LITERATURE TEACHERS, have you ever thought of --

1. Strengthening the study of impressionistic literature by correlating it with impressionistic art and literature?

2. Using art work to stress the culture, ideas and ideals of a particular period or nation whose literature you are studying?

3. Utilizing the visual impact of a picture, painting or piece of sculpture to inspire creative writing?

4. Pointing up how a writer uses the medium of words to create the same effect an artist creates with other media (portraits in character study, landscapes in the analysis of descriptive passages)?

5. Using high quality reproductions or original paintings as subjects for oral reports?

6. Stressing the idea that communication is not always oral or written -- that it is sometimes visual and that great art communicates?

7. Finding works of art to illustrate classical literature of all kinds (historical novels, romantic novels, plays, essays, poetry)?

8. If you would like to do some of these things, we can help you by:

   Arranging special art exhibits
   Providing a guest lecturer for your class
   Providing special consultant help

SOCIAL STUDIES TEACHERS, have you ever thought of -

1. Using paintings for enrichment of knowledge of early history, city and country life, customs, occupations, costumes, etc.?

2. Using a sculptured work or a painting to teach that mankind has always strived for certain ideals, revered certain ideas and appreciated certain beauties?

3. Requiring students to make reports on American artists.

4. Arranging for an exhibit of art work representing a certain historical period (i.e., the work of German artists of the twentieth century is indicative of the destructive impact of totalitarianism.

5. Considered working as a team with other teachers. If so, art may be used as a motivation and a link for units of study. Thus, if you are working on the Renaissance, the English teacher may have an oral or written composition unit based on Renaissance art, while the science teacher may use the scientific discoveries of da Vinci as a motivation for physical principles.

ADMINISTRATORS OR CURRICULUM SUPERVISORS, have you ever thought of -

1. Circulating art materials (prints, statuary, etc.) from the Resource Center?
2. Naming rooms instead of numbering them -- the Lincoln Room instead of Room 31? Once named the room may be supplied with a bust, a painting, photographs and framed documents of Lincoln or the Lincoln era. Art can be put to work to reinforce history. The room can become a visual experience -- one to be long remembered.
3. Utilizing the talents available on every college campus? A talented art student may be used to put on a ceramics or weaving demonstration. The fee for this is unusually modest.
4. Inquiring of the art department of the nearest college concerning the possibility of borrowing works of art for display purposes?
5. Arranging with various groups to schedule their traveling art shows?

   The Krannert Art Museum
   University of Illinois

   Illinois Arts Council
6. Budgeting a modest amount each year for the purchase of a carefully selected work of art?

Illinois Mid-State Educational Center
905 N. Main St.
Normal, Illinois

TO: Editor,

FROM: Don Ellis, Theatre Director, Illinois Mid-State Educational Center

SUBJECT: Press Release - Summer Theatre
Free Tickets for Students and Teachers

The Illinois Mid-State Educational Center in conjunction with Illinois Wesleyan University will offer a summer theatre going program to the five county area students and teachers. Many schools in the project area have received plays at their school during the year, but there is also the need to have students see live plays in theatres constructed for that purpose - to go to the theatre. The plays offered this summer have been selected with the young audience in mind; with the hope of providing them plenty of pure entertainment by showing some of the finest plays our culture has produced. The plays are:

Anything Goes - July 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, and 12

Look Back in Anger - John Osborne - July 16, 17, 18, 19, 20, 28, 30 and August 1.

The Rivals - Richard Sheridan - July 23, 24, 25, 26, 27, 29, 31 and August 2.

Free tickets will be distributed in the following manner:

Summer theatre tickets are available for English, Speech, Drama Language, and Social Studies teachers. Students may order their free tickets for any of the shows from the McPherson Theatre box office on the IWU Campus. Any High School or Jr. High School student can call 309-828-1523 for free ticket reservations.

Students obtaining free tickets must pick them up at the McPherson Theatre ticket office by 7:45 on the night of the performance.

NEWSLETTER
FUNDED UNDER USOE ESEA TITLE III

ILLINOIS MID-STATE EDUCATIONAL CENTER

905 N. MAIN ST.
NORMAL, ILLINOIS
TELEPHONE 452-4497
AREA CODE 309

Issue II 1968-69

Art Notes

Art Teachers, Administrators, And All!

Demonstrations are available in ceramics, weaving and silk screen for elementary classes and high school art classes.

Schools wishing to schedule may write or call the center office.

Art Workshops at Farmer City

A series of workshops in art will be offered at Farmer City beginning on February 13, and continuing for six consecutive Thursday evenings. This in-service offering is aimed at the elementary classroom teacher. The series will emphasize drawing and painting, appreciation and clay, with attention given to encouraging creativity in children.

Instructional Materials Kits

Special kits of instructional materials correlating the arts and the social studies have been prepared in selected areas including Illinois History, Westward Expansion, the Renaissance, Japan, Central America and Turkey.

Each kit contains books, films (16 mm), filmstrips, recordings, prints and other art objects, money, stamps, a bibliography and various other materials that relate to the period or culture.

The kits may be placed on loan for a two week period. In addition, the Center is able to provide a guest lecturer for the schools borrowing the Illinois or Renaissance kits.

The demand for the kits is very heavy, with some schools scheduling for next year.

Hazelle Anderson and Mary Packwood, both of ISU, have assisted in the preparation of these kits.

Saturday and Evening Art Centers

An evening Art Center has just concluded at Washburn, Illinois. Additional centers are planned for Olympia District #16 and for Roanoke-Benson District #60.

Traveling Art Show

An art exhibit for loan to school districts is in the final stage of preparation. The exhibit may be borrowed for a two week period.

The exhibit includes original paintings by various artists, contemporary ceramic pieces, and reproductions of sculptured works.

The exhibit is scheduled for Metamora High School for Jan. 24 to February 14, but is available after that time.

Music Notes

In-Service Workshops

In-service workshops are currently being offered to the elementary teachers of the Gridley and Flanagan Schools. The schools have granted released time for the series which is being held at Flanagan.

Richard Hishman of Illinois Wesleyan University is the Instructor.

Suzuki String Festival

On May 24, 1969, there will be a Suzuki Festival Program sponsored by the IMSEC Center. The objective of this festival is to give the children participating in the IMSEC Pilot Classes, as well as other children in the project area and Central Illinois, an opportunity to perform together. Furthermore, this will give an opportunity for students and teachers interested in strings to hear and see the results of the Suzuki Method.

Date - May 24
Time - 2:00 - 3:30 p.m.
Place - Centennial Bldg. ISU

Music Field Trip

On March 21, 1969, the IMSEC is sponsoring a Music Field Trip. Three

Illinois State University groups (men's Glee Club, Women's Chorus, ISU Choir) make up the program.

Two performances are planned for the day with tickets now available for both the 10:00 a.m. and 1:30 p.m. performances.

Contact Ed Spry at the IMSEC Office for reservations.

Free Tickets

Teachers or parents interested in taking students to a concert in Bloomington or Peoria may secure tickets at no charge from this office.

Tickets currently available:

Bloomington-Normal Symphony Concerts March 19 and April 22 - 8:00 p.m.
Peoria Symphony Concerts - February 18 and March 23 - 8:00 p.m.

Performing Groups

A number of performing groups are working in the schools this semester, including several large groups. The following is a list of performances for some of the large organizations:

ISU Concert Band:
Feb. 27 -- Chiddix Jr. High
April 21 - Woodland High
- Pontiac Twp. High
April 25 - Roanoke-Benson High
- Eureka High

Bradly University Choir:
April 8 - Lowpoint-Washburn
- El Paso High

ISU Jazz Band:
Feb. 19 - Lincoln High
- Clinton High
Feb. 20 - Octavia High
- Lexington High

ISU Womens Chorus:
March 13 - Lincoln High
- Lincoln Jr. High
- Hartsburg Emden

ISU Men's Glee Club:
May 1 - Bloomington Jr. High
- Normal Comm. High
- Clinton High

ISU Varsity Band:
April 24 - Hartsburg High
- Elkhart High

Drama Notes

As a part of our efforts to encourage students to attend the theatre, as opposed to having the theatre brought to them, we are now taking reservations for free tickets to Shakespeare's Taming of the Shrew to be given at Illinois State University - Centennial Building. If your school is one of the many not receiving this production as part of our touring program, you are entitled and strongly urged to organize students from your school to attend this exciting offering.

Simply call oru office at 452-4497 and place your reservation for tickets. The playing dates are: March 5, 6, 7, 8, 9 and 12, 13, 14, 15, and 16. You Must call in your order before February 25, 1969. Hurry and place your order immediately to avoid disappointment.

Stage Lighting Instruments

With recent purchases, we now have over twenty-five lighting instruments available for school theatre productions. Place your reservation early and help your show's quality.

Coming Events

Creative Drama Workshop for Title I Reading Teachers at Winston Churchill College - February 6th, 9 A.M. - 12 P.M.

ISU Repertory Company Tours:

The Glass Menagerie

Atlanta H.S.	Feb. 3
Hartsburg H.S.	" 14
McLean H.S.	" 17
Chatsworth H.S.	" 24

Androcles and the Lion

Oakdale G.S.(Normal)	Feb. 5
Washington G.S.(Blm)	" 7
Chenoa H.S.	" 10
Colene Hoose G.S.(Normal)	" 19
LeRoy G.S.	" 21
Kenney G.S.	" 26
Sheridan G.S.(Blm.)	" 28

NEWSLETTER
FUNDED UNDER USOE ESEA TITLE III
ILLINOIS MID-STATE
EDUCATIONAL CENTER
905 N. MAIN ST.
NORMAL, ILLINOIS
TELEPHONE 452-4497
AREA CODE 309

Issue III 1968-69

1968-1969 in Retrospect

The school year rapidly draws to a close, and in looking back we see that this office has been involved in a wide variety of activities with the schools and communities of the project area. Over 100,000 children have seen live performances in their schools; several hundred teachers have participated in in-service offerings; adult education programs have been sponsored in four communities; almost 200 high school students have received art instruction through Saturday and evening art centers; opportunities for field trips to concerts and plays have been provided; and special art exhibits have been viewed by several thousand students and adults.

Looking Forward

A continuation proposal has been submitted to the Title III, ESEA, Office in Springfield. We are hopeful of approval for another year of operation. Final word on this will not be received until sometime in June. In the meantime we are planning for 1969-1970.

ART NOTES

Visiting Artist Program for 1969-70

Schools interested in demonstrations or lectures by visiting artists may make requests now or in the fall for demonstrations in silk screening, painting and ceramics.

History teachers planning for the future may be interested in a lecturer to talk about developments in art during the early civilizations or the Renaissance period.

Art Exhibits

Several schools have requested an art exhibit for next year. This office can provide a general exhibit or can assemble special exhibits representative of art work in a given time period.

Ordinarily the exhibit is displayed in a school for two weeks, but arrangements may be made for longer periods. If the school wishes to do so a guest lecturer can visit the school and talk to students about the art work exhibited.

Some administrators have expressed concern over the value of the exhibit, fearing that it will be damaged. All items are insured and we have had no instance of vandalism although the exhibit has been in many schools.

DRAMA NOTES

This summer, the Illinois Mid-State Educational Center will again participate in the Illinois Wesleyan Summer Theatre Program. Free tickets will be available to our five county teachers and students for all three high quality productions.

The summer shows and dates are:

Anything Goes - A Musical
July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12

Look Back in Anger - J. Osborne
July 16, 17, 18, 19, 20, 28, 30
August 1

The Rivals - Richard Sheridan
July 23, 24, 25, 26, 27, 29, 31
August 2

The free tickets will be distributed in the following manner:

Summer theatre tickets are free to all junior and senior high students, and also to English, Speech, Drama, Language and Social Studies teachers. Students or teachers may reserve their tickets by calling, visiting, or writing the McPherson Theatre box office on the Illinois Wesleyan campus. The phone number is: 309-828-1523. People reserving tickets must pick them up at the box office by 7:45 on the night of the performance.

Teachers please remind your students that these tickets are easily procured and free and that the shows will be very exciting. Encourage your students to phone for free theatre tickets.

MUSIC NOTES

Suzuki String Festival

On May 24, 1969, there will be a Suzuki Festival Program sponsored by the Illinois Mid-State Educational Center. The objective of this festival is to give the children of the Illinois Mid-State Educantional Center Pilot Classes, as well as other children in the project area and Illinois, an opportunity to perform together. Furthermore, This will give an opportunity for students and teachers interested in strings to hear and see the results of the Suzuki Method. Ninety-six children ranging in age from 4 to 12 years will be participating.

The date of the festival is May 24, (Saturday) 1969, in the Centennial Building on the campus of Illinois State University.

The schedule of events is as follows:

10:00-12:00 a.m. Closed Rehearsal for participating students.
12:00-1:30 p.m. Lunch
1:30-2:00 p.m. Tuning and warm-up for participants
2:00-3:00 p.m. Concert
3:00-3:30 p.m. Question and answer discussion involving those interested in learning more about the Suzuki Method.

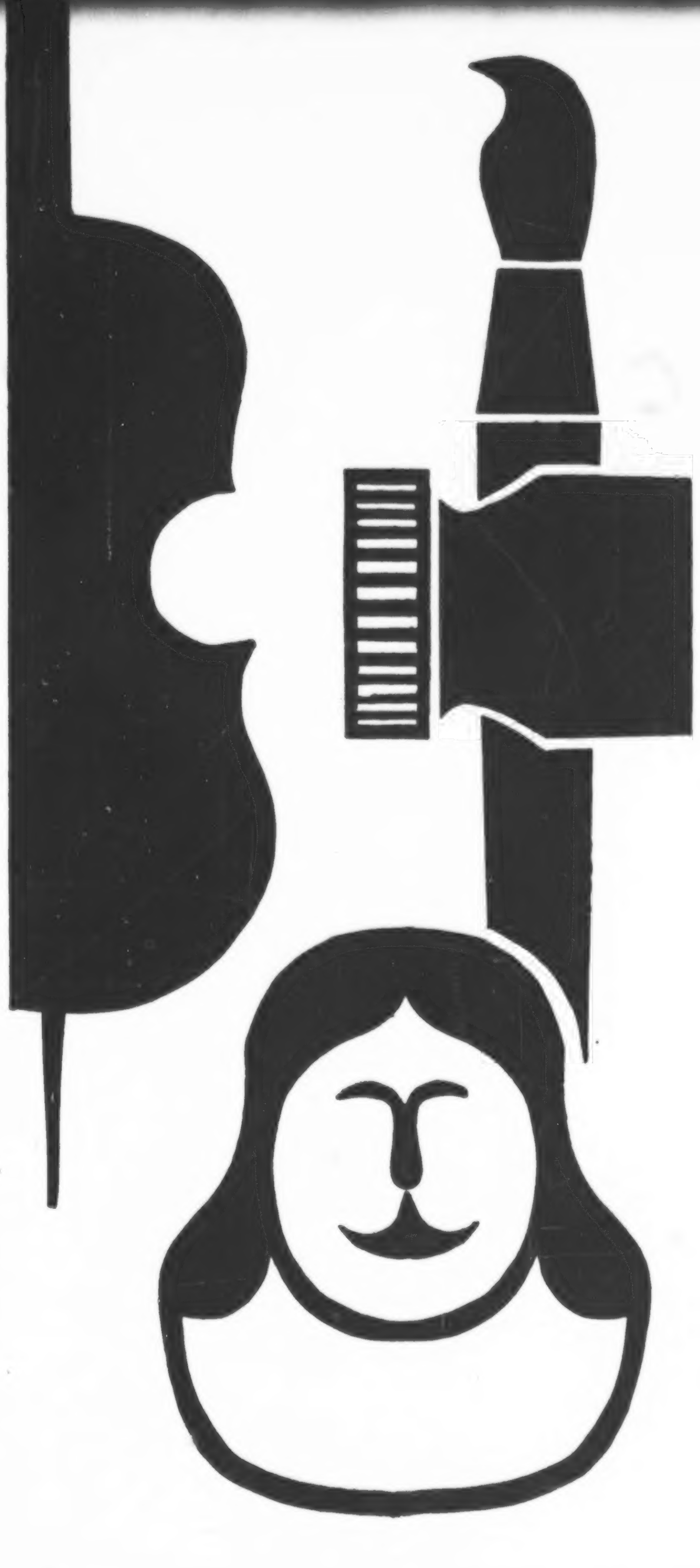
Conference for Music Educators

The second conference for Music Education, co-sponsored by IMSEC and OSPI will be held at Illinois Wesleyan Student Center, October 1, 1969. The keynote speaker will be Mr. George Irwin, Chairman of The Illinois Arts Council, and well known national leader in the Fine Arts. Special entertainment at the luncheon will be provided by the "Father Flanagan Boy's Town Choir." This conference is open to all administrators, Music Educators, School Board Members, and General Educators.

Suzuki Workshop

Dr. Suzuki and his Talent Education students will be in Bloomington on October 9 and 10. Their concert will be at the Consistory sponsored by the Amateur Musical Club.
On October 10, Dr. Suzuki and his students will present a workshop - clinic at Bloomington Junior High School sponsored by IMSEC, ISU, Bloomington Public Schools, and Mrs. Dorothy Walker. If you are at all interested in strings and/or the Suzuki Method this is a must!

A New Approach to in-service work for instrumental teachers and high school students will be tested on May 20, 1969 at Chenoa High School. In this Band Clinic-Festival-Workshop, Mr. George Foeller, Director of BAnds at ISU will be joined by a selected team of specialists in all phases of instrumental music. This team of experts will work with the Chenoa High School Band during the entire day using large group, sectional, and small group or individual instruction methods of teaching, using band materials especially selected for this presentation. In the evening the Chenoa Band will play the selections worked on during the day in concert. They will be joined by the ISU Concert Band in the evening Concert. If you are interested in observing this experiment please contact Ed Spry, 452-4497, for a reservation.



Logan County

Fine Arts Fair

Lincoln Community High School

February 18, 1969

The Logan County Fine Arts Fair is an offering of art, music and drama for the people of Logan County and nearby communities.

The purpose of the activity is to present the arts in such a way as to provide a stimulating and enjoyable experience for people of all ages and interests.

Coordinated by
Don Ellis, Drama Director
Ed Spry, Music Director
Ralph Woolard,
Project Director

FREE TO ALL

Program

6:15 - Doors open

6:30 - Continuous Art Demonstrations by Illinois State University Students

Weaving Painting
Ceramics Drawing
Jewelry

7:00 - Red Shoes
(A play for children by the Illinois Wesleyan Drama Department

8:30 - Illinois State University Concert Band

9:45 - Doors close

Please Note: You are encouraged to attend any or all of these activities.

The assistance, encouragment and supporting roles played by Logan County school administrators is gratefully acknowledged. Arrangements and Scheduling by Mr. Donald Splain, Logan County Superintendent of Schools, and Dr. Robert Jones, Supt. of Lincoln Community High School, have been especially helpful.

A PRESENTATION OF

THE ILLINOIS MID-STATE EDUCATIONAL CENTER

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear Student:

The Illinois Mid-State Educational Center, in cooperation with the Elkhart, New Holland-Middletown and Hartsburg-Emden School Districts, is sponsoring a series of art classes for high school students (9-12 grades). The class will meet for ten sessions on consecutive Saturday mornings, from 8:30 a.m. - 12:00 noon, beginning on April 26 and ending on June 28.

The place for holding the classes has not been chosen, but will be in one of the three school districts as determined by enrollment from the districts. If there is enrollment from all three high schools, the classes would probably be held at New Holland High School.

There will be no charge for these clsses. All materials and supplies will be furnished.

A course outline is included for your study.

If you are interested in the art classes, kindly register on the enrollment form provided and return it to your high school principal by April 24, 1969.

A minimum enrollment of 15 pupils is needed in order to offer the course.

Very truly yours,

Ralph Woolard
Project Director

RW/mb

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Saturday Art Center
(Elkhart - Hartsburg-Emden - New Holland-Middletown)

Sponsored in Cooperation
with the
Illinois Mid-State Educational Center

Course Outline

1. Drawing
    a. gesture
    b. outline
    c. careful study

2. Painting
    a. various medias
    b. painting from still life

3. Sculpture

4. Printmaking
    a. collages
    b. brayer variations
    c. linoleum cut

Other areas may be covered as determined by class interest and abilities.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear Art Student:

The Art Class for which you have enrolled will begin Saturday, May 3, 1969.

It will be held at Hartsburg-Emden High School at Hartsburg, Illinois. This location was chosen because of the large number of students who enrolled from that school.

The first two sessions, May 3 and May 10, will meet from 1:00 p.m. to 4:30. After that the class will meet on Saturday mornings.

To Summarize:

Place: Hartsburg-Emden High School
Hartsburg, Illinois

Date: Saturday, May 3, 1969

Time: 1:00 p.m. - 4:30 p.m.

Instructor: Steve Bennett, Instructor
in Art, Illinois State Univ.

Dress: Casual

All equipment, material, and instruction is furnished by the Illinois Mid-State Educational Center.

Very truly yours,

Ralph Woolard
Project Director

mb

Saturday Art Center
(Olympia Community Unit District 16)

Sponsored By:
Illinois Mid-State Educational Center

Instructor:
Jurgen Suhr

Course Outline

1. Orientation to media
    a. drawing
    b. mixed media painting

2. Lettering and design problems
    a. name plate design with emphasis on dividing a given space
    b. letter mosaic with found letters from magazines

3. Drawing variations
    a. gesture
    b. outline
    c. careful study

4. Painting orientation
    a. painting from still life - color emphasis
    b. painting from slides - spontenaity emphasis

5. Life size figure design and pattern problem

6. Printing
    a. creation of a collage plate
    b. brayer variations
    c. linoleum cut

7. Pen and Ink study
    a. variation of technique exercises
    b. careful study of still life - detail emphasis

8. Design Problems
    a. creation of acetate slides
    b. positive and negative space problem

9. Drawing and painting
    a. wash drawings
    b. paper mosaic

10. Choice of media

SPECIAL BAND CONCERT

CHENOA HIGH SCHOOL GYMNASIUM

MAY 20, 1969

A very special band concert featuring the Chenoa High School Band and the Illinois State University Concert Band under the direction of Mr. George Foeller, Director of Bands, Illinois State University, will be presented at 8:00 p.m., Tuesday, May 20, in the Chenoa High School Gymnasium.

This is the culminating activity of a day of workshops and clinics conducted with a team of music specialists from Illinois State University.

The public is cordially invited. The Concert is free of charge.

Sponsored by Chenoa Comm. Unit
District #9 and the Illinois
Mid-State Educational Center

FREE TO ALL **FREE TO ALL**

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SPRING PROGRAM
by
SUZUKI VIOLIN CLASSES

Mrs. Dorothy Walker, teacher

Oakdale School Activity Room — Thursday, May 1, 1969 7:30 P.M.

Twinkle, Twinkle Little Star Variations	French

All Classes

Lightly Row	German
Lullaby	German
Hot Cross Buns	English
Folk Song	

Jeannette Simmons, solist

Linda Bradley, Cynthia Febus, Jerry Popelka,
Monica Powell, Jeannette Simmons

Long, Long Ago	Bayly
Allegretto	Suzuki
Are You Sleeping?	French

Mark Hackl, Craig Harris, Cathy Jordan
Carla Karraker, Matthew Stelzel, Elaine Ferguson

May Song	German

Craig Harris, Cathy Jordan, Carla Karraker

Trot, Trot, Trot	French

Elaine Ferguson

Minuet, No. 1

Mark Hackl, Matthew Stelzel

Waltz	Brahms
Bouree	Handel
Chorus from "Judas Maccabeus"	Handel
Hunters' Chorus	von Weber

David Bradbury, Karen Bradbury, Robert Cole, Carmen
Sue Cox, Leslie Lundy, Betsy Palmer, Mark Roudabush, Paula
Whikehart

Gavotte	Gossec

Carmen Sue Cox, Leslie Lundy, Betsy Palmer

Minuet	Boccherini

David Bradbury, Karen Bradbury, Paula Whikehart

Minuet, No. 2	Bach
Andantino	Suzuki
Perpetual Motion	German
Song of the Wind	German
Allegro	Suzuki

All Classes

You are cordially invited to attend the Suzuki Festival program in which approximately 100 children from this and other communities will participate on Saturday, May 10 at 2 P.M. at the Centennial Building, ISU, University and Hovey, Normal.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Itinerary for
Illinois State University Choral Groups

I
Illinois State University Women's Chorus, Mr. Don Armstrong, Conductor

December 5, 1968

1. Chiddix J.H.S.	at Normal	9:00 a.m.
2. Clinton H.S.	at Clinton	(lunch)12:50 p.m.
3. Moore H.S.	at Farmer City	2:40 p.m.

December 6, 1968

1. Washington G.S.	at Bloomington	9:30 a.m.
2. Chenoa H.S.	at Chenoa	11:15 a.m.(lunch)
3. Pontiac H.S.	at Pontiac	2:30 p.m.

March 13, 1969

1. Lincoln H.S.	at Lincoln	9:05 a.m.
2. Lincoln J.H.S.	at Lincoln	(lunch)1:15 p.m.
3. Hartsburg-Emden H.S.	at Hartsburg	2:45 p.m.

II
Illinois State University Men's Glee Club, Dr. Lloyd Farlee, Conductor

December 12, 1968

1. Heyworth H.S.	at Heyworth	8:45 a.m.
2. Lincoln J.H.S.	at Lincoln	(lunch)1:15 p.m.
3. New Holland-Middletown	at New Holland (H.S.)	2:30 p.m.

December 17, 1968

1. Woodland H.S.	at Streator (south)	10:00 a.m.
2. Pontiac Central J.H.S.	at Pontiac	(lunch 11:30)-Sing 1:00
3. Flanagan H.S.	at Flanagan	2:45 p.m.

May 1, 1969

1. Bloomington J.H.S.	at Bloomington	9:00 a.m.
2. Normal Comm. H.S.	at Normal	10:45 a.m. (lunch)
3. Clinton H.S.	at Clinton	2:50 p.m.

Instructions for lunch arrangements:
If the word (lunch) appears after the time indicated, the performers will plan to eat at the school indicated, after the performance. When the word (lunch) appears before the time of the performance, the performers will plan to eat at the school indicated, before they perform.

Equipment needed for both choral organizations:
Piano WELL TUNED!, PA System. Have reisers and about 12 chairs available as they may be used by either group in different arrangements.

These programs recommended for Grades 1 thru 12.

Please consider this a confirmation. No other notices will be sent.

Submitted by-
Edward N. Spry
Music Director

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Itinerary for
Dr. R. Bedford Watkins - Illinois Wesleyan University
Harpsichord, Piano, Assembly Programs & Keyboard Seminar for students

September 23, 1968		
1. Lincoln School	at Bloomington	9:30 a.m.
2. Centennial School	at Bloomington	1:15 p.m.
September 24, 1968		
1. Clinton H.S.	at Clinton	9:20 a.m.(lunch)
2. Lincoln Elem. School	at Clinton	2:00 p.m.
September 25, 1968		
1. Lincoln H.S.	at Lincoln	9:05 a.m.
2. Lincoln J.H.S.	at Lincoln	(lunch)1:30 p.m.
September 26, 1968		
1. Pontiac Central School	at Pontiac	10:00 a.m.
2. Pontiac High School	at Pontiac	(lunch)2:30 p.m.
September 27, 1968		
1. Colene Hoose School	at Normal	9:00 a.m.
2. Oakdale School	at Normal	1:30 p.m.

Instructions on lunch arrangements:
If the word (lunch) appears after the time indicated, the performers will plan to eat at the school indicated, after the performance. When the word (lunch) appears before the time of the performance, the performers will plan to eat at the school indicated, before they perform.

Equipment needed for Watkins program:

1. At least 4 men to help move the harpsichord (this instrument is not heavy; however it is a bulky instrument to move).
2. A PIANO WELL IN TUNE
3. Electrical outlet within 30 feet of performance area
4. A public address system
5. An extra bench or chair (not folding) to use when playing the Harpsichord.
6. A chalkboard available for seminar sessions with pianist (this is optional and necessary only if you plan to have Dr. Watkins work with smaller groups of students in a special keyboard seminar session.

THIS PROGRAM IS RECOMMENDED FOR GRADES 2 or 3 THRU 12.

Please consider this a confirmation. No other notices will be sent.

Submitted by:
Edward N. Spry
Music Director

MID-STATE
CONFERENCE
FOR
MUSIC
EDUCATION

Normal, Illinois
September 10, 1968

A SUMMARY REPORT

By

Illinois Mid-State
Educational Center

and

Office of the
Superintendent of
Public Instruction

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Keynote Address
by

Dr. Ewald B. Nyquist

Deputy Commissioner of Education

State of New York

HEMISEMIDEMIQUAVERS

OR
THE EXTENSION OF LITERACY THROUGH MUSIC AND THE ARTS

I am most appreciative of my introduction, the more so since I have been introduced in so many different ways. I was a bit startled recently, for instance, to hear a college president recite the usual introductory facts about myself and then conclude: "We shall now hear the latest dope from New York."

One would gain the impression from my introduction that the speaker is a successful man. Well, the first thing I want to tell those of you who are in the first phases of your careers, is that behind every successful man is an astonished mother-in-law. I am skeptical of unvalidated reports that my own mother-in-law goes around with her face in a state of perpetual surprise.

Sometime ago, Edward Spry, Music Director of the Illinois Mid-State Educational Center, tempted me with the prospect of speaking to you today. You know what temptation is: Temptation is something which a woman runs away from, but which a man crawls away from, slowly, hoping it will overtake him. Well, I fled temptation but unfortunately left a forwarding address. Eventually, I followed Oscar Wilde's famous dictum: The only way to get rid of a temptation is to yield to it. As you can see, I have learned to say "no" to any proposal and "yes" to every proposition.

Mr. Spry in his invitation to speak here today, said, and I quote him, that he wanted a wizard of ooze who could orchestrate platitudes in purring prose and cadenced rhetoric, who could drop pearls of wisdom instead of grapes of wrath, and one who did not cultivate an unrelieved habit of always viewing with alarm. He said he wanted a person whose reputation as a speaker had grown with his promotion through the years in the bureaucratic vineyards of Albany, New York.

Well, seduced by his flattery, I replied to Mr. Spry with a story. You remember the ancient Demosthenes. He overcame his speech difficulties and became a great orator by practicing early in his career with a mouth full of pebbles.

Taking his example, but using marbles instead, each year I would practice with a mouthful and as I thought I became better, I would use fewer and fewer. Miraculously the fewer I used, the more my career flourished. At last, when I had lost my earlier speech impediments, convinced that I could meet every issue with an open mouth, and confident with delusions of adequacy that I could no longer improve in public speaking, I discarded the last of these marbles, and shortly thereafter, was rewarded with my present appointment by the New York State Board of Regents.

The point will surely not escape you that you can only become a Deputy Commissioner when you've lost all of your marbles.

You can readily see for yourself that a Deputy Commissioner of Education has a hopelessly irrelevant mind and ignores the dictum that a closed mouth gathers no feet. Anyway, you should know that I have experienced a severe winter, spring, and summer of discontent--with a State Legislature and a Governor who were bent on conducting a fiscal fitness program; discontent with a tary and fumbling Federal government that is trying to find a cheaper way of making history, and that doesn't understand that the educational community still pulsates to an academic calendar with an upbeat in September and a downbeat in June; discontent with the noise of democracy and the non-stop protests of narrowly vested interest groups that often leave me bloody but unendowed; discontent with the emotional reaction of my colleagues to some of my best ideas -- it ranges all the way from apathy to outright repugnance; and finally, discontent with the generalized restlessness everywhere which at least has the happy product of suggesting (a) that the formula for failure is to try to please everybody, and (b) as the foreign minister of Israel has said, that men and nations do behave wisely, once all the other alternatives have been exhausted.

This past winter, I haven't met a man yet that I didn't dislike, regardless of his race, creed, or color. None of my best friends are people, and present company excepted, of course, I view all educators with an air of detached malevolence.

In short, I feel very much like what the wildcat said in the middle of making love to a skunk: "I've enjoyed as much of this as I can stand."

I feel special kinship, too, with the man who was bitten by a dog. Eventually he was told by the doctor that he had rabies. The patient took out a pad and pen and started writing.

"No need to write your will," said the doctor. "We'll pull you through."

"It's not my will," said the man. "It's a list of people I'm going to bite."

My present condition reminds me, too, of the story of the tired Detroit executive who dragged himself home from the office after the roughest day imaginable. As he wearily opened the door, his small daughter screamed:

"Daddy, Daddy! You've got to help me with my arithmetic." He held her off until he'd hung up his coat, then asked for the problem. "How do you take one-eighth from one-fifth?" she asked.

"Honey," he sighed, "I was just about to do it."

Now despite the assurance Mr. Spry gave me that I could speak on anything at all, he did ask that I send him a title for what I was going to say. I did submit one title to Mr. Spry which I thought was a very good one. He promptly wrote back that the subject had already been covered at last year's conference on music education, and that I would be well-advised to pick another one. Some educators would rather fight than switch, but with my usual graciousness and humble obedience, I readily agreed to change the title--the speech remains the same.

My function this morning, according to Mr. Spry, is opposite that of a clergyman's. His is to comfort the afflicted, mine is to afflict the comfortable. Mr. Spry said my address should leave you sullen but not mutinous.

Well, I'm happy to see so many of you at this music educators love-in.

I am not a music educator and so I can speak with the irresponsible nonchalance of ignorance. But then, as a generalist, I am reminded that Bergson the philosopher once remarked that specialization is a form of intellectual laziness and that Robert Frost's poem, A Passing Glimpse, contains the delightful couplet:

Heaven. . . .
. . .close.

I have entitled my remarks, HEMISEMIDEMIQUAVERS to indicate that my observations on music education surely represent only a few, minor, frail notes on an exalted theme. But my sub-title is: The Extension of Literacy Through Music and the Arts.

My remaining remarks will resonate to two themes:

(a) That the historical concept of literacy, which places constraints around our curriculums, must be enlarged to include many other effective forms of communication, specifically, music and other performing arts, and

(b) That music education, too long muscle-bound by tradition, must be made more relevant to the perceptions, the sensibilities, and the values of the young.

Today we live in a world which is dominated by an outpouring of a vast variety of images and sounds. And the sound which speaks the most universal language and communicates with and captivates the great masses of youth we teach, is the sound of music. It is a menu for all seasons.

One would have to be virtually deaf to ignore music today. Never in history has there been such an outpouring--such a mass availability--of musical sounds and noises. They bombard us from all sides, every day of our lives, thanks to progress in electronics and the communications media. Music pursues us into the supermarkets, the buses, the barbershops, the air terminals--even into the public washrooms. There is a danger of our becoming calloused by the ceaseless exposure and to seek the blissful silence of a mountaintop. But someone would be sure to follow up the trail with a transistor radio!

Yet what has happened to the teaching of music in our schools? Young people come to us eager, receptive, sensitive, curious and responsive to beauty in every form. Their potential horizons are unlimited. Then, instead of teaching them the WORLD--its science, its language, its music, its art, instead of "telling them like it is"--too frequently we create an environment that stifles their thirst for learning and sometimes actually damages their natural born sensibilities.

It is especially good to be speaking to music educators, school administrators, and members of boards of education. For I think that all of us, concerned with this important creative field, can share, along with our deep concern for youth, a special retroactive remorse for a grievous sin of omission. I am reminded that conferences so often are like Mother's Day: A day of contrition for the previous year's neglect.

Let us admit the facts. We have built the educational structure around a traditional concept of literacy that has been restricted to its conventional definition: "the ability to read and write."

Let us face the obvious need. The word "literacy" can no longer be restricted to a dictionary definition. For full literacy, in this day and age, embodies a vast variety of modes of perception and communication. What we must now seek in our educational program is a redefinition of literacy or an extension of literacy.

We must realize that the peoples of the world--including our students--communicate through languages other than those of the tongue. We must realize that music is such a language. Dance, usually accompanied by music, is also such a language. Both music and dance long antedated literature as means of conveying thoughts and ideas--both contemporary ideas and the collective memory of mankind. Therefore music and the other arts lie at the very core of life.

Why has our educational system overlooked this? It is time that we see music and the arts as important forms of human communication other than the verbal and the literacy. It is time, therefore that they take their place as fundamentals in the curriculum. It is likewise time that we provide for this necessary and long overdue extension of literacy in our schools, so that strong programs in music, art, the humanities and the performing arts can help us to develop truly and completely literate students.

Of all the non-verbal arts, music is probably the most eloquent, because it is universally communicative. Almost from infancy, children are responsive to music. They move or sway or dance to rhythms. They create melodies of their own. They are fascinated by instruments that produce musical sounds and enjoy manipulating them. Almost every child is born with a receptivity to, if not an actual aptitude, for music.

What do we do in school that stifles this natural response? Unquestionably, it is the way music has frequently been presented. Think of the so-called music appreciation courses. Don't they put the cart before the horse? The student is often asked to study factual and anecdotal material about the lives of composers from Bach to Brahms. But what about the real structural elements that lead toward a genuine understanding and enjoyment of all music? And what about our age-old educational theory of "starting where the student is?" What about capitalizing on the unprecedented zest for music that dominates youth outside the school..and planning of a total music program that encompasses the hard-rock, the folk-rock, the message music and the non-Western music, as well as the classical Bach, Beethoven and Brahms?

We are all deeply concerned with the generation gap. It is true that there have always been generation gaps. There was the "lost generation" of the 1920's which gave us Hemingway, Scott Fitzgerald, Millay, Thomas Wolfe, and Gershwin. Then there was that other lost generation which grew up in the Depression Thirties. But the present youth generation is more alienated and more resentful than any which have gone before. Youngsters today are caught up in "doing their own thing." And if we observe honestly and objectively, we find that "their own thing" is a crying out for something finer in life than they see around themselves..a rejection of many of the false values that have evolved in a dehumanizing age of technology, bigness, and dispirited affluence.

Perhaps today's generation gap is greater than those that came before because our youth are better educated, better nourished, mature earlier, have been brought up with more permissiveness; also, because they have had to live in the shadow of the bomb and have witnessed, on television, live demonstrations of man's inhumanity to man right in their own country. These latter factors are the currents of life which youth cannot justify and for which they blame their elders. These are the factors which make them feel insular, cynical, betrayed, and hostile--and these attitudes show in the music to which they are so fiercely attached.

Realistically speaking, that is where many of our young people are. And we must reach them where they live! If we are going to "get through" to our students culturally, it must be on their own ground. Music is a language they understand--their kind of music. That is why music educators must broaden their own range of professionsl understanding, and why we would be wise to use popular music in our schools as a starting point for communication. Moreover, it is not incidental that the best of this music has creative elements well worth examination in our music education programs.

Folk music today is no longer the local song, passed on from generation to generation. The folk medium has gone through several stages of transformation, from the protest, finger-pointing phase to the deeply personal folk-rock in which each highly individualistic singer projects his own moods; his subtle, poetic protest; his strange, symbolic imagery. At the same time, the music has grown more creative. It is far removed from the traditional, comin'-round-the mountain style. It has become more rhythmically and harmonically variegated. There is experimentation with sounds and more complex musical modes. Instrumentation has expanded beyond the simple strumming of the guitar to other instruments in unusual combinations. We now have folk-singers who have grown sophisticated-some who might be classed as poet troubadours. They dwell upon such themes as loneliness and alienation. There is often a tender, bittersweet quality, with low-key harmonizing.

Generally considered the most literate of the new breed of folk-troubadours is the team of Paul Simon and Art Garfunkel. They switched to folk-rock, they say, because the mountain-style of songs "didn't say anything to the kids in the 22-story apartment house." Simon's lyrics frequently have genuine poetic quality, and have been studied in some high school English courses.

Their creative piece entitled "The Dangling Conversation," for instance, is surely considerably beyond: "So give me a June night, the moonlight, and you."

To play such music as this--or hard-rock or jazz--in the classroom is no concession to the evils of "mass culture" and democratic mediocrity; nor is it indoctrinating children in musical illiteracy. It is establishing that essential element, communication, in a musical language which our students understand, and from there building bridges to many other forms of music, the classical, the non-Western, and the music they can create themselves.

An excellent example of this approach is being tried out by Don Byrd, who is now doing some intensely interesting work with our Division of the Humanities and the Arts in Albany. Don Byrd, the erudite, nationally-known black jazz musician--trumpeter and composer--is now obtaining his doctorate at Columbia University. For some time he has been teaching music, with some amazing results, to students in the Ocean Hill-Brownsville district--one of the three independent districts now being run by their own local governing boards in the New York City School System and which, not incidentally, is the very cause of the city-wide strike of teachers in New York City, which you have read about yesterday and this morning.

Byrd feels that educators have "tuned out the kids," that it is time for us to turn on if they are not to become drop-outs--to find out where the kids really are, and what it is that "grabs" them. He starts out by asking his classes what music programs they prefer on television. Then he watches those programs. And he cautions that you cannot let three weeks go by without tuning in again, if you want to keep pace with the new music that entices your students. Don Byrd starts where the students are. And he moves naturally from Beatles to the Baroque, ultimately covering a well-balanced repertory with enthusiastic student response.

A total music program should also include the great folk music and classics of the non-Western cultures. Again, Don Byrd provides an interesting example. Because of his devotion to jazz, he has been making an intensive study of its cultural roots in the jungle music of Africa, bridging a gap of 300 years in African histroy. With his students, he traces the music and the way in which slaves brought these centuries-old melodies and rhythms with them to the West Indies, then carried them into South American, and finally up to New Orleans, where they evolved into true jazz.

Thus, our black students learn to take pride in the fact that their forbears supplied the ethnic foundations for the one form of music which is now considered to be of genuinely American origin, and, at the same time, they become familiar with the music of their African cultural roots.

Don Byrd's studies have led him to taped recordings of the so-called "talking drum" of the Yoruba tribe in Nigeria. This is a double-headed drum, with leather thongs strung between the opposite drum-heads. The "talking drum" changes pitch as the player's left hand adjusts the skin tension continually, so that the instrument actually seems to be speaking. In fact, Nigerian drum music is used as a means of communication, and its sounds are specifically formed to imitate the human intonations and speech patterns of the Yoruba language. For centuries, the tribesmen have conveyed messages through this medium. The talking drum, along with other musical instruments, is, in reality, an extension of the human voice.

Byrd has received his tapes and extensive background information from Fela Sowande, the internationally-known Nigerian composer, musicologist, and enthnologist, who travelled on red dust roads into the African bush to tape his extensive collection of folk and original Nigerian music for that nation's Ministry of Information and Broadcasting Corporation.

In addition to the "talking drum" music, Mr. Sowande has often captured a song from the last living man who knows it. His efforts are similar to those of Zoltan Kodaly in behalf of Hungarian folk music earlier this century or to the struggles of the Irish folklorists in preserving Gaelic traditions. Alan Lomax and others have done similar work to save the songs of the backwoods American South.

Mr. Sowande is now in this country, and with Don Byrd, is working with our Bureau of Music Education and our Curriculum Development Center on the newly evolving music curriculum. He has made his tapes and printed materials available for study through the Broadcasting Foundation of America in New York City. The "talking drum" tapes represent but one instance of the innumerable fascinating ways of bringing music into the lives of the children in our schools.

Creating a total music program involves the study of great current movements in music, as well as specific kinds of music. Last year our Education Department's inservice education program in music education presented live demonstrations with groups of students, of internationally-known movements in music that are based largely on student participation: the Orff, the Kodaly and the well-known Suzuki method, which has, as you undoubtedly know, taught thousands of young Japanese children to play the violin--not as virtuosos, but as individual lovers of music. This year, our inservice education program will provide live, colorful, authentic demonstrations of the music and dance of Africa, and the music of India, the Caribbean, and the Orient. These demonstration sessions are being held for music teachers and directors throughout the State as part of their orientation to the total new music curriculum now being written.

To hit hard at still another limitation of traditional music education programs, the rather half-hearted dalliance with music which has gone on in our schools for many years has not always been confined to misbegotten appreciation courses! We have always had a certain amount of student participation--in school bands, orchestras, and choruses. But these groups have involved a minority of students, mainly the more talented ones, and those who came to us already musically oriented. And my intuition, uninhibited by data, tells me that marching bands and performing choruses are too often the principals' showcases for the public, to delude them that all else is well in the local educational establishment; and they are too often merely an expression of the music director's ego, whose need for psychic income can only be assuaged by public acclaim and sometimes the exploitation of pupils for his own personal ends. In New York State the proportion of direct student involvement in such performing activities has been about 20 percent. And the other 80 percent have been left outside the musical pale, as it were. We too have been muscle-bound by tradition.

We in New York State are no longer content with having only 20 percent of our students directly involved as musical participants. The Bureau of Music Education in our Division of the Humanities and the Arts is now reaching out to that other 80 percent--the hitherto insufficiently involved. Since these students have not been living in a vacuum, we can assume that the majority of them are solidly tuned in to the jukebox, TV, and the discotheque. Again, our first big job is to establish communication with them, and then to help these students move in the direction of a balanced musical palette, toward quality, selectivity, and discrimination, as their tastes mature.

If you will pardon another reference to one of the important state-wide programs now developing in New York, I would like to describe briefly the Regional Performing Arts Festivals we are now planning for all major regions of the State.

I hope you are not reminded by these provincial examples of our fine frenzies about music education in New York, of that Madison Avenue advertising agency slogan: "If we were modest, we'd be perfect"---or of that pompous Church of England Cleric who said to his non-conformist colleague one day: "We are both doing God's work--you in your way and I in His."

These festivals are designed to make music, dance and theater an integral part of the lives of all our students. Each festival will be built around four segments, presented at intervals during a school year: opera, dance, theater and film. Each festival will involve (1) grass roots regional planning, (2) inservice education for the teachers with the performing artists, (3) "artist-in-resident" programs in the schools and (4) major performances of a full work, with costumes, lights, scenery, and complete orchestra. Curriculum materials are provided by the Education Department to help teachers integrate the festivals into the total educational program.

A pilot Regional Festival is now under way in a five-county area. The opera phase of the Festival has just been successfully concluded.

The enthusiastic participation by the student body was demonstrated by a lowering of the average absentee rate to almost zero. The performing artist from outside the established order was brought into direct encounter with students and teachers, and a new ingredient was added to the educational program and to the degree of literacy of every student.

Regional Performing Arts Festivals will be developed over a period of years to cover all geographic areas of the State. This program will mark a major educational effort to integrate music and the other performing arts fully into the program of the schools and colleges and into the preservice and inservice education of teachers. The festivals will serve all levels of the State student body as well as the adult lay public.

In the last analysis, the individual always has to attain his own appreciation of music through exposure, perhaps through participation, and by gradually growing more and more sensitive to a variety of styles of music. Last year the well-known Tanglewood Symposium on "Music in American Society," was held at the great music center where Boston Symphony performs its Berkshire Music Festival every summer. On those beautiful grounds, and within those sanctified portals, music educators and performing artists talked about jazz and rock and folk-music. And one of the points of complete agreement was that music of all periods, styles, forms, and cultures belongs in the curriculum.

One of the speakers at the Tanglewood Symposium was not a musician at all, but a professor of anthropology, David P. McAllester, from Wesleyan University. And he said some things which I believe are germane to our topic today.

> There must be real communication, especially in the arts, between all sectors of a democratic society if it is to remain healthy. It is our duty to seek true musical communication with the great masses of our population. We must also learn the language of the great musical arts which we have labeled 'base' because they are popular.
>
> When we have learned that any musical expression is 'music,' we hope to be able to reduce the class barriers in our schools and concert halls. The resulting enrichment of our music will give it a new vitality at all levels, and provide a united voice that can speak, without sham, of our democratic ideals.

Jules Irving, the Director of the Lincoln Center Repertory Theater, recently told of a chat he had with a teen-age rock'n-'roller whose musical idols were the Beatles and Simon and Garfunkel. His parents had never introduced him to classical music in their home. Evidently the schools he attended had not done so, either. This high school senior confided to Mr. Irving that he had just discovered Beethoven through listening to a symphony on a neighbor's stereo machine. And he said, as if it were an astounding revelation, that he had decided Beethoven was "a groovy guy."

He said this with a tone of personal ownership, as if Beethoven were now his. Jules Irving, after his first private reaction of anger at the parents and the schools for not having exposed this obviously sensitive youth to great music, reached an interesting conclusion. He said:

> I decided that Beethoven probably would have the most meaning and give the most pleasure to the lad if he did stumble on him for the first time in the manner in which he did. He was translating Beethoven into his own terms."

But that does not excuse the parents and the schools for the fact that the boy had never listened to Beethoven earlier in his life, and been enabled to get acquainted with him--on his own terms. Irving thought of this, too, and went on:

> The troubling factor -- although there's nothing actually wrong with reaching Beethoven after the Beatles -- is that too often our young people leap into the forest and miss the trees. Life at best is a fleeting thing, and if the most important gain is a certain expertise in the art of living, time IS important. Wading around in a generally vague forest can be a waste of time.

The appreciation of a Beethoven symphony had dawned upon this teen-ager as a sudden revelation. But he was somehow prepared and ready for it.

As it actually works out, one grows in musical taste and perception by listening to many kinds of music. As Stan Kenton, the popular dance-band leader, has said: "Man reachers for one music, then another, then another throughout life."

We can cite many examples of such growth among musicians and composers themselves, starting with George Gershwin, who transformed the jazz idiom to concert hall stature. Dave Brubeck, the famous pop-music trumpeter, has moved into the classical area. Benny Goodman has explored on records most of the classical literature for solo clarinet. Andre Previn, long considered one of the best jazz pianists in the business, is now conductor of the London Philharmonic. Gunther Schuller, who started out as a jazz musician, has recently become President of the New England Conservatory of Music. Schuller maintains that a really good jazz improvisation stands on a par with some of the best classical composing. He is the originator, as you probably know, of the Third Stream concept of musical composition, taking the classical tradition as one stream, the jazz tradition as another, and then merging the two into a Third Stream. This commingling of form and style is also illustrated by the New York Rock and Roll Ensemble, which consists of a group of Juilliard students who know their Bach as well as their rock. Their Bach has given their rock and roll a special interest, wit and excitement.

Did you ever happen to read the Lament written by Charles Darwin toward the end of his life? He said:

> If I had my life to live again, I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied would thus have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

I need scarcely remind you that Darwin was something of an authority on the influences of environment on the development of organisms and the directions life takes. He recognized what I am afraid our educational system has long left unnoticed--that the intellect is not divisible into compartments neatly labeled "mental" and "emotional." This is why our concept of complete literacy has been limited...why we have concentrated upon teaching how to make a living, without at the same time teaching how truly to enjoy living and illuminate life with the wondrous search for meaning, values, and beauty. This is why the time has come for the extension of literacy in our schools... the inclusion of the universal language of music and the other arts as fundamentals in the curriculum.

If the educational establishment should be ashamed of its past neglect of the esthetic aspect of man's being, I hasten to add that we may take consolation, and a morsel of humbled pride, from the fact that we are finally, at long last, setting out to repair the mistake. I am happy to know that you people in Illinois are thinking along kindred lines with us in New York State and are taking similar steps on the road toward making amends. Educators in music and the other arts should be given every support needed, by boards of education and school administrators, to strengthen their programs, so that we may truly begin to educate the completely literate individual in our schools.

I would leave you with one priority in your concerns as they relate to the performing arts, and the humanities. Who shall first be served if not all can be? The moral imperative of our era is equality. The first priority in raising the quality of education must be the disadvantaged amongst us, and I am speaking primarily of the American Negro. What we do for those who have heretofore stood on the periphery of our educational concerns is critical for the continued validity and viability of our educational theory. Professor Cremin of Columbia has said: A universal system of education is ultimately tested at its margins. Quality integrated education must rank among the foremost goals of any teacher, administrator, or board of education. And what is quality integrated education? Let me give you my version:

It is an education in which the child learns that he lives in a multi-racial society, in a multi-racial world, a world which is largely non-white, non-democratic, and non-Christian, a world in which no race can choose to live apart or be quarantined and isolated from the rest. It is one that teachers him to judge individuals for what they are rather than by which group they belong to. From this viewpoint he learns that differences among peoples are not as great as similarities and that difference is a source of richness and value rather than a thing to be feared and denied. And these things can be taught anywhere.

It seems to me that music and the performing arts have special significance for the education of the disadvantaged, first because of the teaching and learning process involved, and secondly, because of the special talents which so often lie hidden or only partially developed in those who have known poverty and prejudice.

What the disadvantaged sorely needs is a "usable past," a "prideful identity," a sense of self-esteem and growth, of self-discovery, autonomy, independence, self-regulation, and a feeling of meaningfulness as an individual, human being, worthy of study and celebration. And as Professor Tumin of Princeton has said, all of this is

> predicated on being treated as a worthy individual, and reinforced by having one's own development of serious concern to the teacher, measured not against others who are differently endowed and interested, but against one's own prior and future possibilities.

What more than art, music, theater and the dance requires individuated instruction? What is more exemplary of oneness than the virtuoso performer?

And on the other hand, is it not true that those who deeply know adversity have so often developed rich resources of artistic expression. There is in those who have suffered, a special kind of poetry, to be revealed to others by the exercise of talents already honed to a sensitive sharpness by circumstance and man's inhumanity to man. The music of protest is best expressed by those who have been repressed, colonized into ghettoes, and the objects of unequal treatment.

Let me quote briefly from a newsletter issued by a poverty group in Harlem supported by the Economic Opportunity Act. The title of the article is, Who's Afraid of Doris Day? This is a little rough if you are white, middle-class, and conservative, so hold your seats:

> The American tradition of raining "culture" on the underprivileged has always amused this observer as one of the ways we cork our conscience while the country goes to hell in a hat. The whole idea that "civilization" is somehow buried in the knee-action of Rudolph Nureyev is one of the American absurdities that has just enough truth to it to make a lot of nice anti-poverty workers really believe that a buss full of black kids on their way to Lincoln Center are about to get emancipated. All of this comes from a long-time (and tax-deductible) concept of charity that suggest that poor folks can kill rats more efficiently if they can hum a few bars of Beethoven's "Eroica."

> Quite the contrary--American "cultural arts" are in bad enough shape that we think the bus ought to be going the other way. How about that? A convoy of tiara-trimmed white folks coming down Avenue B to find out where the country's at? It is the serious suggestion here that the cultural resources of the American ghetto are a thousand times more eloquent, more relevant and considerably more useful to the nation than anyone is willing to concede. There is a kind of first anger in the music and the art and the drama down here--and it may just be tough enough and honest enough to save us all from Doris Day. That's how it's always been in this country.. the newly franchised citizen, angry as hell and busting the system--that's the guy who revives our art, our national self-respect.

The performing arts, if I am any judge have long since symbolized a democracy of opportunity and the truth that there is no natural aristocracy among men except the aristocracy of achievement. For in the performing arts, only talent and interest count, not race or abundance.

A cultural revolution is well on its way in American society which has such rich resources and civil leadership aggressively active in bringing the music and the arts within the mainstream of everday life.

Wanning provincialism, provoked by increased affluence, a better educated population, a heightened concern for greater international understanding, and marked mobility of population, is a root cause of the cultural explosion. It is probable, too, that the new interest in the arts and humanities is generated by a need to redress the value imbalances characterizing a technological society which is too preoccupied with system and mass production, means not ends, and which emphasizes bigness, impersonality, the denigration of the individual, and increased specialization rather than meaningful human contact.

Man's highest aspiration and a sign of a mature nation, is a cultural democracy.

What is the school's role in achieving a cultural democracy? It is a visceral claim with me, a gut assumption, or more euphemistically, a deep-seated conviction that universality in the enjoyment of the arts and excellence in a political and economic democracy are not mutually exclusive goals--they are one and the same. The common denominator of democracy is not necessarily a low one. There is no basic imcompatibility between democracy and high artistic standards. The means of attaining this cultural democracy is fundamentally educational. Your task during this conference, I take it, is to examine the means by which you as music educators can contribute to the attainment of this goal.

My purpose in making these remarks has been to sensitize you to become an innovator, an agent of change in your respective schools and

and positions. And you have to know that I define "innovation" as a planned disruptive experience.

The music educator who is psychologically hard of hearing and tone deaf to the sounds of the new generation, who is dull, inflexible, and tradition-bound--he is obsolete. His condition is hard to distinguish from rigor mortis. So is the music educator who abides by the letter of regulations, whatever the consequences, who strives mightily to keep a clean desk, and who never makes waves, who is gyroscopic and doesn't easily change direction, who hungers for vanished national moods of stability and rusts in peace, who is the inverted Micawber, you know, someone who waits around for something to turn down.

And I also regard as equally obsolete any music educator who is so open-minded that his brains fall out, who, like Victor Borge's uncle, goes around trying to find cures for which there are no diseases. After all to change is to progress; to resist change is to bear witness to the virtue of what we already have. The essential new attitude in leadership is to feel comfortable with change, to plan for it, to master it, and to control it--even by deliberately contriving change.

The future belongs to those who prepare for it.

Enlarge your capacity for controlled indignation which simply means a willingness to stick your neck out without feeling guilty about doing something that is not certified.

As Robert Theobald has said, "it is the task of education to make the impossible seem relevant. The new world will not be our world," he says in Education for a New Time,

> it will be created by young people who know how to live in a new environment--within this framework, I challenge you (educators) to be willing to work for something you may dislike, to accept things you cannot understand, and to start a process the conclusion of which is uncertain and probably undesirable to many of us.

Some of you may remember an anecdote about Mark Twain, who in addition to his many well-known talents, was an inveterate buyer of new gadgets. While living in Hartford he was one of the first subscribers to that new gadget, the telephone.

Twain ordinarily managed to conceal from Mrs. Twain the fact that, in her absence, he exercised his magnificent repertoire of profanity, gathered from those most eloquent cursers, the Mississippi River pilots. The quality of the telephone service in those early days offered ample opportunity to such talents, since tempers were constantly being riled by wrong numbers and interruptions of service.

On one occasion while Mark Twain was particularly exasperated by the failure of the gadget, he burned the balky wire with his richest invective. Hanging up with a grand flouish, he turned and to his surprise saw Mrs. Twain standing there, cold-faced and aloof.

Perhaps Mrs. Twain had been taught by her mother that the way to cure a husband of profanity was to join him in the past time. Then he would realize how horrible it sounded and would be properly ashamed. And so, in rather halting but unmistakable words, Mrs. Twain repeated her husband's telephone comments verbatim.

Mark Twain looked at her for a long time admiringly but rather regretfully. Then, shaking his head, he said, "My dear, you have all the words but none of the music."

Do you have the tune as well as the words?

It sometimes strikes me that too many music educators have not yet caught the music of the Now Generation.

George Bernard Shaw it was who said, "The world's best reformers are those who begin on themselves," and let me suggest that we heed the wise counsel of a modern sage and philosopher who is more familiar to the young than to their teachers and administrators--the profound POGO who declared: "We have met the enemy--and he is us."

A president of a university was once asked what had become of his last graduate dean. His reply is memorable: "He left as he came--fired with enthusiasm."

May this conference leave you fired with enthusiasm to do your part in seeing to it that music education in your schools assumes a new relevancy and enlarges the concept of literacy in the attainment of a cultural democracy.

As the Good Book says, "It is not upon you to complete the task, but neither are you therefore absolved from undertaking it."

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Closing Speech
Conference for Music Education
Presented by
Dr. William L. Johnston
Director of Curriculum Services
and
Supervisor of Music Education
Office of the Superintendent of Public Instruction

WHERE DO WE GO FROM HERE?

Music education is on the move in Illinois. There is more excitement among music teachers now than I have ever seen. More people are concerned about the quality, scope, and design of music programs than ever before. This is evidenced by meetings such as this today. This is one example of many things that are happening all over Illinois. The stage is set.

Through a general evolution of curriculum focus, the arts, humanities, and music are in a position now to make some changes for improvement which have never been possible before. The door is open. If we in music do not take advantage of the opportunity we have in the next few years, to develop a "new" music, we are going to lose that opportunity. And so, I'm really delighted to see the enthusiasm, the excitement in music education being exhibited all over this state.

As I talk to State Supervisors of Music in other states, it becomes evident that Illinois is in a leadership role throughout the Nation. We are on the verge of making some tremendous moves. Where do we go from here? I'm not sure, but we're moving, we're going someplace!

Perhaps I can give you a bit of a road map or at least what I think might be a road map for going someplace. In our sessions, we have heard all afternoon that we are going to make some big changes in music education, and these changes must come with individual music teachers. I agree with this wholeheartedly. I'm not convinced that music teachers by themselves are going to make these changes, but I'm not sure that they are not.

Change will come for improvement and out of these will come the "new" music, or at least a new image for music education. Music teachers need to go back to the basic fundamental responsibility of every music teacher, which I believe is nothing more than curriculum development, or program development, in music education. All of the things discussed today have to do in one way or another with this matter of program development. But, it appears that we have started generally in the wrong place.

Program development has basically three steps; (1) the development of objectives, (2) The development of the program of activities and experiences to reach those objectives, and (3) The evaluation to determine whether the objectives have been fulfilled or not. This is our job, our constant and ongoing task. Music teachers seldom start at the beginning in defining the objectives. When we do we end up with beautiful, but almost undefinable statements which everyone agrees with, much like our agreement with apple pie, God, motherhood and the flag. All children should respond to music. All children should appreciate music. These are fine, but I don't know for sure what "appreciate means; but it sounds good.

What kinds of objectives should we develop? We must develop objectives, as a group and as individuals, based on behavior. If we expect every student to come to kindergarten and progress through thirteen years of education, being exposed or bombarded with that which we call music education, how do we want this to change that student by the time he graduates? How do we want him to behave differently because he has been exposed to music or involved in it? In developing behavioral objectives the emphasis is off the program, and on the student. The emphasis in thinking changes, consequently your teaching changes.

How do we develop behavioral objectives? This is likely to be the most frustrating and difficult task that you have ever encountered. It might be relatively easy for a few people to get together and come up with a list of behavioral objectives acceptable to many. But this leaves out the "key" to the success of any such venture, and that is personal involvement on the part of the teacher in developing these objectives.

What are these objectives? Perhaps I can give you a clue. We should look to the behavior of the expert. Who is the expert?--the musician. This is a clue. I would challenge you individually and in group sessions to work on this matter of curriculum development, and start with the development of behavioral objectives. Then after this is done, then you are ready to talk about the program.

Seven years ago when I came into the State Office I was concerned about how much time was devoted to music, what the budgets were, what was the teacher-pupil ratio, what textbooks were being used, and all these kinds of things. In fact, I did my doctoral study on this, and probably know as much about what is happening in music education in Illinois as anyone. We put our efforts forward for more time and more money, more this and more that, but we didn't change music education a bit. Now we are not primarily concerned about how much time you have for music. We are terribly concerned with what it is you do with the time you have. Only when we do the best we can do within the physical limitations of time, budgets and all that, are we in a position to expect any more. Our Office is concerned with improving the quality of the music program, which involves curriculum development. And so, if you can come up with the objectives, then you are ready to plan the program. Consequently, we believe that you will find when you plan the program of activities and experiences in which boys and girls should be involved in achieving behavioral objectives, you are going to find out that many of the things which are being done now fit beautifully. You may have a little trouble with baton twirling, P.T.A. programs, and some other things, but you are going to find some things that fit pretty well.

The important thing in developing the program is to see that students are involved--involved musically. This was brought to me by a superintendent of schools four or five years ago. He said, "I must have had a good music teacher when I was in elementary school." That was 40 years ago and after all those years I still remember that the names of the lines in the treble clef are E,G,B,D,F. But I've had trouble working that information into a conversation."

Some fine arithmetic courses have been taught in fifth grade music class. They are called music, but are really instruction in fractions--whole notes, half notes, quarter notes. We see music appreciation classes or general music classes in which students know much about the composers, dates and these kinds of things, but really know little about the music. I'm suggesting that in your program activities, whether in kindergarten or sixth grade, high school or graduate school; band, orchestra, chorus, or general music; the program of activities and experiences must always be music centered. Focus instruction on the art of music itself, then we are likely to make more sense in the whole matter of music education.

As an example, if I asked you what 4/4 means and you tell me that's four counts in a measure, each quarter note gets one count, you might be academically right, but you are musically ignorant. There is nothing musical about that response. But, if I would ask you, "how does 4/4 feel?" then you might show by your behavior that you understand it. There is something musical about the kind of response. In other words, whenever you confront your students, regardless of the situation, confront them with a musical problem and expect and demand a musical response. Then, and only then, we are going to improve music teaching.

But, what music do we teach? Are we music educators or are we preservers of the 19th century when it comes to our choice of music in the schools? Why can't school music be more relevant to "real life"? We go through the dilly-dally of so many things in music education until the bell rings and the students leave and participate in the music to which they are "tuned in". They forget about what we have attempted to do.

It is like the kindergarten kids out watching a B-52 flying over and talking about range, the bomb load, the horsepower and thrust, and the bell rings and one looks to the other and says, "Let's go back in string some more of those beads".

And, we are guilty of much of this kind of activity in music. We decide that we want students to appreciate music, whatever that means; and then, we further decide what kind of music we want them to appreciate. Do we have that right? I'm not sure that we have it, legally, morally, or any other way. This is why I believe that the content of music education programs must be made more relevant to what's going on outside of school. If we are developing behavior, we must be concerned not only with behavior in the classroom, but behavior as citizens, whether our products are 12 year-old citizens or 50 year-old citizens. Why can't we bring all kinds of music into the classroom? I think we must. We have no choice, we must include rock and roll, folk, non-western music, all of it. We need not be concerned about what kind of music the students hear. We want them to hear all kinds. We want them to know and understand as much as they can about all kinds of music. I still have enough faith in musical art itself that if we give students a basis for making discriminatory judgments, they will choose the best music.

Our task is not to decide ahead of time what students like, what their values are, what their choices are; our task is to give them the widest possible range of understanding and knowledge about all forms of music so that they can make their own choices intelligently and discriminately.

So with using these guidelines, I think music programs can be developed, revised, constantly revised, as objectives are, and we anticipate some change for improvement.

Another thing that needs to be done is, to do more of what we are doing here today--to communicate about the entire matter of music with more than just music people. We have gone on for years being the meetin'est bunch of people--other than school administrators. We get together again and again and unroll our little ball of twine--our music education program. We unroll it and examine it and talk about it, fix it and change it, roll it back up and go home. No one else ever gets to see it.

The first time that we really made some in-roads in this direction was our Statewide Leadership Conference last year in Springfield. At the same time we were planning that Conference, people were planning the Tanglewood Symposium, which was exactly the same thing on a national level. And here we are following on a regional basis. These are the activities that make me optimistic about the present situation. We are finally coming out of our shells, listening to people outside music education. We may cease being preservers of the 19th century and finally get started teaching boys and girls something about all kinds of music.

The third step in program development is evaluation. Evaluation is to return to the first step--the objectives. If objectives were stated in behavioral terms, then behavior is observable and then we can observe whether we have achieved the objectives, or whether we haven't. If this process is on-going, then we can develop a "new" music. I doubt that we have ever approached music education in this manner. We have given this process lip service as long as I can remember, but I don't think that we have ever really become involved. We are on the verge of something big in music education. This group here, groups throughout Illinois, are in a position to be leaders in the process. This is why I'm excited, and I hope that you are too. But if you go home and continue to do everything that you have been doing before, you are not going to make any difference.

The challenge is with everyone of us individually and the challenge is very simple--DO SOMETHING DIFFERENT. It may not be right--so what? We're doing some things now that aren't right, and we just keep doing them over and over and over. If there is a challenge, if there is a place to go, we must get started. The challenge to each individual is to make your music program different this year than it was last year. IT HAS TO BE--it absolutely has to be. I'm not naive enough to think that all change is progress. But, I haven't seen any progress that didn't involve some change. I still have enough faith in the art of music and in the teachers, that if we can get this change moving by more and more people, we are likely to end up with something much more exciting than we have ever had, and something that makes a whole lot more sense in attempting to do whatever it is we are supposed to be doing.

Thank you very much.

RECAPITULATION

The Discussion Groups were to use two questions as topics. (1) What are we trying to achieve in music education? Why? and (2) How do we go about achieving our goals in music education?

As shown by the evaluation of each group, a diversity of other items was discussed and are included herein as being relevant in arriving at conclusions for the two questions.

All reports agree that:

(1) The role of the teacher is the key to successful music programs. He must not only be musically talented, but be creative, enthusiastic, persuasive salesman, a good public relations man, and have a winning personality.

(2) Music education should begin in kindergarten and continue through high school for all students. Less emphasis should be placed on technicalities in grades one and two. Elementary music has been neglected.

(3) Time is generally inadequate for music classes, but this can be compensated for with quality instruction as opposed to quantity.

(4) A better rapport is necessary between music educators, administrators and fellow teachers.

(5) Student music instructors should have more experience with young children before they deal with them as teachers. Perhaps college curricula need to be altered somewhat to provide for additional work in child growth and development for music majors.

(6) Live performances are valuable tools for music instruction and appreciation.

(7) Illinois Mid-State Educational Center furnishes an important service to the music departments of the schools, and conferences are definitely beneficial.

Group I - Mr. Robert Beebe, Leader

Problems Discussed

1. Music education is not being offered to all high school students.
    a. Only 20% are actively engaged in a performing group.
    b. Although all will not be involved to the same degree, music should be available for all.
    c. College structure should also require more music instruction.
2. Public image versus musical literacy.
    a. Public performances require so much preparation that little time is left to teach fundamentals.
3. Inadequate time for music instruction.
    a. Make the best use of the time allotted.
4. Music educators tend to apologize for their positions rather than defend them.
5. Music as a Performing Art.
    a. We should also teach listening.
    b. Lower grades should receive usable skills.
6. Time allotted for music.
    a. Major change will come as a result of public demands.
7. Do we teach music or entertain students?
    a. Majority of us actually teach.
    b. Perhaps music educators need to police their own ranks.
8. Pressures for superior grades for college entrance cause many students to forego music in high school.
9. There is need for change in our method of relating our subject matter to our modern social structure.
10. Junior High music should not be an elective.

Group I -(Continued)

Conclusions

1. The public schools cannot handle the entire job of education alone. For the total development of the child, a triangle is necessary. The components of the triangle are the child, parent and school. If parent involvement in the students' development is what is should be, the students will more readily realize the importance of their third of the triangle.

2. The aim of music education is the development of a musical literacy which would reflect basic musical skills and knowledge in such a way that each student could relate his or her musical experiences to our ever changing society.

3. A well informed, enthusiastic teacher, the use of good text material, resource materials and equipment, and an adequate budget are the keys to the development of a musical literacy.

Group II - Mr. Richard Hishman, Leader

Problems Discussed

1. Change is a constant which must produce new objectives, materials and techniques.
    - a. "Discovery Learning"
    - b. Bruner's spiral curriculum

2. Music is a feelingful art.
    - a. Stress acceptable response to musical medium.
    - b. Minimize verbatim awareness of musical facts.

Conclusions

1. Music faces physical handicaps, many of which limit the potential of music programs.

2. Good teaching involves a one to one relationship with pupils. The child needs to know his worth as an individual.

3. The art of music is approached and understood through the fundamentals of music.

4. The aesthetic needs development as well as the intellectual and physical.

5. We need to be convinced of the value of our product and not be afraid to sell it. We need to emphasize the importance of music.

6. We need to be more demanding of the lower grade student. We lose them if they are not challenged.

Group III - Mr. Herbert Sanders, Leader

Problems Discussed

1. Education of the masses.

   a. Develop sensitivity and enrichment
   b. Develop sensitivity of those with musical aptitudes.

2. The successful music program.

   a. A successful music program depends of the cooperation of the music teacher, administration and school board, and the community.

3. Training

   a. Colleges should train teachers of music for the EMH and TMH child.
   b. Is a 4-year college preparation program adequate?

Conclusions

1. Awareness and sensitivity to music comes from cooperation of the students, parents, administration and school board.

2. We should coordinate the music program with the total program of the school district.

3. We should help the classroom teacher by directing them in a specific musical activity.

4. Live performances in the schools are good tools and should be encouraged.

5. Musical television programs prepared for use of schools would be beneficial.

Group IV - Mr. Paul E. Rosene, Leader

Problems Discussed

1. Change - need to do something different.

2. "Insufficient time" is a time-worn excuse.

3. There is a laxity in the elementary music program. Instruction should begin in kindergarten and continue through 12th year.

4. Music educators have bad attitudes toward other teachers. Do we show interest in their fields?

Group IV (continued)

5. Many youth dislike academic music.
    - a. The teacher must "sell" his program.
    - b. Unsuccessful teacher doesn't realize student potential.
    - c. The teacher must be dynamic, involve students in making their own music. Teach for life.

What should we do differently as music educators from what we do now?

1. Start by being real music educators - not "baby-sitters".
2. Develop new goals - consider the conceptual approach instead of performance-oriented objectives.
3. Develop a meaningful definition of "musical literacy".
4. Centralize the program to open new areas of musical learning.
5. Involve all children by an activities approach.
6. Find ways to encourage more student-oriented classes with the music educator as a resource person, not a "director".
7. Develop a realistic, meaningful approach for proper grouping in classes by testing and evaluation and the development of the "buddy" system, i.e. more knowledgeable students help or tutor those not fully comprehending.
8. Organize the course work with proper understanding of both student and instructor's objectives clearly indicated.
9. Request the obvious: More music specialists are urgently needed in every school. Minimums proposed - one general music specialist, one instrumental music specialist, one choral music specialist, and one music consultant specialist.
10. Stop complaining and "get to work".

Conclusions

1. Every child has the inherent right to be taught to sing, understanding the differences in pitch-rhythm and feeling.
2. Every child has the inherent right to be instructed in the art of producing music on an instrument.
3. Every child has the inherent right to be taught to comprehend (read) music notation and to respond to what he reads.
4. Every child should be instilled with the desire to continue to want to respond to music after formal education has been completed.
5. Every child has the inherent right to be taught by an enthusiastic music teacher, one who constantly reinforces with up-to-date techniques and realistic experiences.
6. Every child has the inherent right to be instructed to write music, to understand music, to comprehend as he listens, to understand composers, to transpose at sight, and to understand and react aesthetically to all styles of music.
7. Music educators should help the student develop the voice for accurate singing, develop rhythmic response and understanding, instill a love and true enjoyment of all styles, develop a greater and deeper understanding, develop real discrimination in the art of listening, and develop a leadership to agree upon a basic philosophy of music education to be adopted by the entire school.

Group V - Mrs. Jo Faulmann, Leader

Problems Discussed

1. Music is an important part of our culture.
   - a. universal language

2. Music Education
   - a. Teach music!
   - b. Teaching of reading skills should be stressed.
   - c. Maintain educational continuity at all levels with no areas predominating.

3. The Music Educator
   - a. Should be enthusiastic
   - b. Should provide opportunity for all students to be involved in a musical experience.
   - c. Should establish and maintain better communication between music departments and other departments.

Group VI - James Brewster, Leader

Problems Discussed:

1. Problems in scheduling
   - a. There are often conflicts with teachers of special classes.
   - b. We should ask for cooperation of the faculty in encouraging students to enroll in band on the junior high level.

Conclusions

1. Our goal should be to teach more of the aesthetics of music to all students with emphasis on the secondary school.

2. Perhaps contests should be eliminated and replaced with clinics and exchange concerts.

3. There should be gradual expansion in the area of performance in addition to local recitals, clinics and inter-school performances.

Group VII - Mrs. Marjorie Schierer, Leader

Problems Discussed

1. Stressing creativity.

2. Contest work
   a. don't let contest material dictate classroom work.

3. 1st and 2nd Grade Instruction
   a. Often have too complicated books.
   b. Music should be enjoyable experience.

4. Need for Progressive Plan in the teaching of music.
   a. Include kindergarten through 8th grade.
   b. Need to teach content.

5. Training of Teachers
   a. Classroom teachers should be involved in music activities.
   b. More emphasis should be placed on college preparation work for music directors in teaching elementary students.
   c. Inclusion of methods course on the college level with emphasis on planning.

6. Need to reach more high school people musically.

Conclusions

1. More creativity in the classroom is generated by creative teachers. They need to be able to communicate, be interested in children and be enthusiastic. They should have better knowledge of child growth and development. They should be hired on the basis of personality as well as musical ability.

   a. Pre-student teaching experience with children suggested.

2. More emphasis should be placed on Junior High boys' voices.

   a. Suggest Prentiss Hall or Silver Burdette series

3. We should lessen pressures put on grades 1 and 2.

4. We should encourage more live performances such as those made available by Illinois Mid-State Educational Center.

5. We should make administrators aware of the importance of equipment, materials and time necessary for instructing the music students.

Group VIII - Mr. John Stoud, Leader

Problems Discussed

1. Position of music in curricula.

    a. Music is considered a frill or ornament as proven by omission of music in the elementary grades and by music being taught by the teacher in self-contained classroom.

2. Involvement of all students at all levels.

    a. High school music groups would flourish if children were given good elementary background.

3. Quality not Quantity of Instruction.

    a. Most important role in music education is that of the teacher.

Conclusions

1. More emphasis on quality education in music in the elementary grades.

2. New literature should be brought in, teachers should try new ideas.

3. More emphasis should be placed at the college on guiding students into the general music education field, rather than "vocal or instrumental majors" who are usually not well prepared for teaching general music classes in the grades.

4. A 5-year program for music teachers, with the fifth year spent in in-service training (internship) under a master teacher.

5. We should work through the I.M.E.A. and I.E.A. for a stronger comitment to music from the State Superintendent and the Legislature. Some music should be a requirement for all school children.

6. The I.M.E.A. should provide more information and workshops for elementary and junior high general music teachers at both the district and state meetings.

7. Music educators should recruit strong and able students into music education.

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September 10, 1968
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Dear Parent:

This year at your school the Illinois Mid-State Educational Center is continuing a pilot study (experimental class) in teaching class strings, specifically violin. While only a limited number of third year students may be involved we would like to announce this class to all that might by interested and then select from those interested a small group of children and parents that might be willing to participate.

After reading the description of the plan below, please indicate either your interest or rejection in the space provided at the end of this letter and return that portion to school by Tuesday, September 10, 1968.

THE PROGRAM PATTERNED AFTER THE SUZUKI APPROACH...............

Every child learns to speak and understand his native language. In the Talent Education Program in Japan, Dr. Shinichi Suzuki has applied the mother tongue approach to the teaching of violin. The child develops musical memory and sensitivity by listening to records of artistic performances. Ideally the listening begins in babyhood and the violin lessons begin at the age of three. The instructor teaches the mother or father the rudiments of violin playing and the parent teaches the child. The parent continues to be present for every lesson.

Each child is taught the same repertoire so they are ready to perform together at any time. There is frequent repetition of everything learned from the very beginning so that there is thorough mastery. The students play musically and their technical ability is excellent.

Since they start before they have the ability to read music, they may learn by rote for several years. After they learn to read they still memorize all the material so that no music is brought to the lesson.

Dr. Suzuki's principle concern is not turning out better violinists but developing youth, sensitive to beauty, who will be better people for a better world. There is no competition for "First Chair" but a spirit of cooperation and mutual respect.

In Japan the Talent Education program involves 90 teachers and some 6000 children. In America many teachers are trying to use the principles and adapt them to the class approach we use in our public schools.

OUR WORK IN YOUR SCHOOL WILL BE...........................

In your school Mrs. Dorothy Walker, a very fine and qualified teacher, will be teaching a limited number of third grade children. Mrs. Walker will meet with this class twice each week during school hours. Each child will be furnished a record for home listening, and all printed materials will be furnished by the Illinois Mid-State Educational Center.

However, the families that are interested would have to assume one-half of the instrument (violin) rental fee. This will be $25.00 for the full year. Mothers will be encouraged to attend lessons whenever possible and to supervise and encourage practice at home.

Please complete the form below and have your child return it to school on or before Tuesday, September 10, 1968. You will be notified of an orientation meeting within one week if your child is selected.

Sincerely,

Edward N. Spry
Music Director,
Illinois Mid-State Educational Center

- -

Complete this form by placing an X in the appropriate blank.

_____Yes, I would like to have my child participate in the Suzuki Pilot Project.

_____No, I would not care to have my child participate in the Suzuki Pilot Project.

If my child is chosen to participate in this project I would be able to attend:

_____All lessons at the school (two each week on Tues. and Thurs.)

_____Some of the lessons at the school (at least one each week).

_____Seldom attend the lessons at school (perhaps once each month).

_____I would not be able to attend the lessons at all.

____
Parent's Signature

____
Address

____
Telephone

____
Childs Name

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear Teacher:

You can be an extremely effective agent in the promotion of the Theatre Arts, if you would spend a small amount of classroom time announcing our summer program.

As you may recall from last year, or from our last newsletter, we are offering a summer of free theatre going to language arts teachers and all junior and senior high school students in our project area.

Through an arrangement with Illinois Wesleyan University's Summer Theatre, there will be a large quantity of free tickets available. Any unior or senior high school student or teacher may make reservations for free tickets for any or all of the shows simply by calling or writing the McPherson Theatre Box Office. The phone number is 309-828-1523.

This summer program will include:

Anything Goes - A Musical
July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Look Back in Anger - John Osborne
July 16, 17, 18, 19, 20, 28, 30, and August 1

The Rivals - Richard Sheridan - A Comedy
July 23, 24, 25, 26, 27, 29, 31, and August 2

Curtain time is 8:00 p.m. for all shows.
Tickets must be picked up at the box office by 7:45 p.m.

Please stress to your students that they can easily have these free tickets by calling the theatre themselves. It would be great if students used the theatre for dates, group parties, etc. Reservations are being taken right now.

Remember we are counting on you to help promote this quality art experience. Do not hesitate to contact our office if you have any questions.

I sincerely hope you have a good summer.

Sincerely,

Don Ellis

Don Ellis
Drama Director

APPENDIX C: PRE-PERFORMANCE MATERIALS

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear English-Speech Teachers:

Your school will be receiving the Illinois State University Repertory Company's production of The Glass Menagerie by Tennessee Williams. To aid you in preparing your students for the play, we have available a set of Glass Menagerie scripts for classroom use. You may borrow a set of up to 30 scripts for two weeks. To insure that the scripts will be available at the time you need them, please phone our office to make your reservation. (Area Code 309 452-4497) Also, pre-performance material will be sent to your school prior to the production.

Taming of the Shrew
by
William Shakespeare

For those schools not receiving Taming of the Shrew, there will be many seats available for the production at Illinois State University. RESERVATIONS MUST BE MADE THROUGH THE ILLINOIS MIDSTATE EDUCATIONAL CENTER.

We hope to accommodate many students and teachers, but again, reservations should be made early to prevent disappointment. Phone Don Ellis, at 452-4497.

Taming of the Shrew production dates:

March 5, 6, 7, 8, 9; 12, 13, 14, 15, 16.

Don Ellis
Drama Director

ILLINOIS MID-STATE EDUCATIONAL CENTER

Presents the

Illinois State University Repertory Company Production

of

The Glass Menagerie

by

Tennessee Williams

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

About the Play

Tennessee Williams' play, The Glass Menagerie, is a prose-poetry presentation of a young man's attempt to purge himself of the haunting memories associated with his leaving home for the last time. Tom Wingfield, Williams' narrator, explains to the audience that he is going to "turn back time."

> I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind.

He goes on to say that:

> The play is memory. Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.

He explains that it is a four-character play, involving: himself; his mother, Amanda; his sister, Laura; and a "gentleman caller who appears in the final scenes."

The entire drama takes place in the Wingfield house, in a tenement district of Saint Louis. As the plot develops, we learn that Amanda Wingfield was raised in the genteel culture of the Mississippi Delta; that she has the often-irritating habit of recalling her girlhood days there; that she married out of her class to a man who "fell in love with long distance" and abandoned her and the children. The narrator, Tom, is a frustrated, aspiring poet who yearns for adventure but finds none working in a warehouse, supporting his mother and sister; so, he complains and he goes to the movies.

The episodic plot begins to develop a clear conflict when Amanda discovers that Laura has been feigning attendance at a business college. Laura's shyness, partially the result of embarrassment caused by her limp, partially the result of her fear of people, and partially the result of her delicate, emotional strangeness, has forced her to drop out of high school; and, now Amanda finds that Laura has dropped out of business college, an experience that was so frightening that she vomited on the classroom floor.

Heartbroken because of Laura's deception, Amanda looks at her daughter and wonders what the future will hold for a twenty-four year old girl who is shy of strangers, who spends most of her time happily playing worn-out phonograph records and caring for a menagerie of little glass animals and other delicate ornaments. Amanda's key decision is that Laura cannot work in the business world, Laura must marry; and, the mother sets about finding a husband for her daughter.

Amanda cajoles Tom into bringing home from the warehouse "a nice young man for Laura to get acquainted with." Minutes before the Gentleman Caller arrives, Laura discovers that he is Jim O'Connor, a boy for whom she has held a secret infatuation ever since they sat together in a high school class. The thought of being at the table with him frightens her so that she balks at having to let him in the door. At Amanda's insistence Laura comes to the table; but, because the emotional strain is too great for this strange, delicate girl, she swoons and must be excused.

At the end of supper, the lights go out in the Wingfield apartment, and Amanda discovers that Tom has failed to pay last month's light bill. But Amanda is alert and uses the situation to advantage, offering Jim a candle and glass of wine for Laura; she has created an opportunity for Laura and Jim to be alone while she and Tom wash the dishes.

In the final, candle-lit scene, Laura and Jim talk of their high school acquaintanceship, of Laura's shyness, and of Jim's belief that she can overcome her handicaps. Jim's awkward but well-meaning efforts to encourage her, to give her confidence, lead to an embrace. Immediately Jim realizes that he has done the wrong thing; he explains that he is engaged to a girl named Betty and cannot call on Laura again. Laura though, has had a brief moment of love and fulfillment that is precious to her; she gives Jim a souvenir of their experience together: a fragile, clear-glass unicorn whose horn has broken off "to make him like all the other horses."

Amanda enters at this moment; she learns that Jim is leaving and that he is engaged; after his exit, she remarks that "things have a way of turning out so badly." Amanda confronts Tom with the fact that Jim is engaged; mother and son have a screaming argument, and Tom leaves. The play ends with a beautiful, tender monologue in which Tom, says that he left home not long after the"Gentleman Caller" experience and never returned; he explains, though, that the memory of his sister continues to haunt him:

> I traveled around a great deal. The cities swept about me like dead leaves, leaves that were brightly colored but torn away from the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass . . . Perhaps I am walking along a street at night, in some strange city, before I have found companions, and I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of colored glass, tiny transparent bottles in delicate colors, like bits of shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. . . Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be ! I reach for a cigarette, I cross the street, I run into a movie or a bar. I buy a drink, I speak to the nearest stranger--anything that can blow your candles out!--for nowadays the world is lit by lightning! Blow out your candles, Laura. . . And so--good-bye!

About the Production

This production of Williams' The Glass Menagerie emphasizes the statement in Tom's opening monologue that "the play is memory." We have supported this through the lighting, sound, setting, and acting. The world of the play is the Wingfield home and family as Tom Wingfield remembers. The setting is spare, including only the elements that are distinct in Tom's memory; the lighting is dim and poetic, because that is the way he remembers; the characters are presented not as they were but as they appeared to him. To this extent, then, the play is expressionistic; that is, the world of the play is viewed through the eyes of a single individual.

The essence of the play's action is Tom's effort to purge himself of the haunting guilt he feels for having left his family, especially for having left his sister, Laura; he tries to re-live the experience of the Gentleman Caller in order to forget, but he cannot forget. A key moment in this effort to forget, to purge himself, comes in Tom's final monologue when he begs his sister to "blow out your candles, Laura." To clarify and underline the recurring nature of Laura's memory and Tom's inability to purge himself of the memory, the usual final stage directions that "Laura blows out the candles" will not be followed. Instead Tom will beg Laura to "blow out your candles," and she will look at the candles and then walk away.

Our intention in characterization also deserves some comment:

Tom: We have tried to make him believeable as a frustrated poet, yearning for freedom and adventure; but we have also aimed to show his sensitivity, his keen and lively sense of humor, and his fine intelligence.

Amanda: Too often Amanda is played only as a nagging, blathering, old shrew. She is indeed foolish and nagging at times, but she is many other things too: she is loving, hard driving, sensitive, poetic, pitiful, gracious, and quite nostalgic. We would hope the audience might find itself sometime laughing at Amanda with a tear in its eye.

Laura: We have tried to make this girl at once both strange and beautiful in her own way. She is not a normal sweet young girl who happens to be slightly crippled; she is emotionally crippled too, and that is more important than her slight limp. She vomited on the floor at the business college; she dropped out of high school; she spends most of her time listening to old phonograph records and playing with a collection of little glass ornaments. At the same time, she has a fragile, delicate beauty that is peculiar to her; in a strange way it is true when Jim tells Laura that she is pretty.

Jim: Tom tells us that Jim is the most realistic character in the play. He is different from the Wingfields: more materialistic, more agressive than either Laura or Tom. He is friendly, but in his efforts to help Laura he makes several foolish blunders.

About the Author

Born Thomas Lanier Williams, in Columbus, Mississippi, the playwright later adopted his college fraternity house nickname, Tennessee. In his youth Tom was alienated from his aggressive, materialistic father who was a traveling shoe salesman who moved his family, including young Tom and his only sister Rose to Saint Louis in 1926 or 1927 when Tom was about twelve.

Tom's literary interests were encouraged by his maternal grandfather, an Episcopalian minister who may have recognized his talent; for even in high school Williams won a prize for his writing. Between 1931 and 1938 Williams attended three universities, began to write plays with some seriousness, and won a few prizes for his one-act plays. The term "itinerant writer" best describes Tennessee Williams' career between 1938 and 1944 when The Glass Menagerie received its premiere performance in Chicago, starring Eddie Dowling as Tom and Laurette Taylor as Amanda.

Since then, Tennessee Williams has developed a reputation as one of America's greatest dramatists, a fame built on such outstanding plays as A Streetcar Named Desire, Summer and Smoke, The Rose Tattoo, Camino Real, Cat on a Hot Tin Roof, and The Night of the Iguana. Several of his plays, including The Glass Menagerie, have been made into films.

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A vast number of critical and biographical works are available; this bibliography includes only books in print that the director found most useful in his preparation for this production. Esther Jackson's book is clearly the most penetrating and the most valuable of all. They all include biographical material.

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ILLINOIS MID-STATE EDUCATIONAL CENTER

Presents the

Illinois State University Repertory Company Production

of

The Three Sillies

An original adaptation and
experimental arrangement
of an English folktale.

by

Lonn Pressnall

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

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The Three Sillies

I. Production Notes
II. Comments of participating players
III. Suggestions
IV. Short Annotated Bibliography
V. Teacher's Evaluation Form

NOTES FOR THE THREE SILLIES

Prepared by: Mr. Lonn Pressnall
Illinois State University

The Production:

A company of seven actors present (read) an adaptation of an old English folktale and then they decided to dramatize it. They rehearse, using improvisational techniques. Lastly, we see the play.

This might be viewed another way: Readers' theatre, creative dramatics, and a play: or still another: a reading, and informal dramatization and once again, a play.

Regardless of how one labels the segments of the production, this is a unique kind of fifty-minute program for children. Hopefully, they will see, as they are simultaneously entertained by the story itself, the enactment of a typical creative process. This particular creative process is not a new one for children at all. Many times, after hearing a story, or seeing a movie, or viewing a television program, the child will want to act it out. This desire to dramatize a vivid experience is at the heart of this "experiment in form."

Coupled with the showing of a process, we hope to give a meager demonstration of how a play is produced physically. We want to give the children some concrete indications as to how a play is put together. Yes, there is a certain illusion, a certain theatrical magic. But more prominently, there are rehearsals, construction of a set, and planning.

Three Sillies

In our thinking we have often found ourselves appearing much like the rustics in Midsummer Night's Dream. Like Quince and Bottom, we were unorganized, competing for the same parts and making many mistakes. But Shakespeare portrayed with these clowns some basic truths about the final theatre magic. There needs to be work, costumes, co-operation, scripts and all the rest in order for a play to gel at all.

It might be noted that there was not a "director" as such for this production. Also, all roles were interchangeable by all members of the appropriate sex. Therefore, which particular five actors appearing for a given program will never be certain until the day of that performance. The actors keyed on one or two functions. For example, I (Pressnall) keyed on being a co-ordinator and also was responsible for the narrator's part. Mrs. Ellis, as another example, was also a co-ordinator and responsible for both female roles. We also worked under an atmosphere of mutual responsibility. Everyone looked after properties even though only one company member "keyed" on props. This method of building a show was employed in all technical aspects under the supervision of Mr. Edward Andreasen and Miss Barbara Costa. The rehearsals were often conducted under the management of different company members.

We think the children will enjoy their involvement with our show. It is hoped the time is as engaging for the audience as it will be for us. This company of actors will try to present a very new and worthwhile experience to its audiences.

Comments of participating players:

Joe Mattys

The presentation can be enjoyed on several levels. It is an entertainment as well as a lesson. The first section is a lively readers' theatre production, captivating in itself, full of colorful imagery that stimulates reader and listener alike. The second portion begins the educational part of the production. In this free-wheeling "rehearsal" or "acting out" of the story just read, the techniques of creative dramatics are displayed--even if in a slightly over-sophisticated way. That is, the actors become the children in the creative dramatics set-up; they strive to remember the details of the story (though we are thoroughly familiar with these) and the actors are free to expand on interesting branches of the story. Out of this chaos emerges the final polished magic of the third section, a "real play."

Children can enjoy the three sections as pure entertainment--they become so familiar with the story as to be able to predict and relish lines by the third time. Teachers, at the same time, can see the dual processes of children's theatre and creative dramatics going on.

The form is an exciting one and I would like to see something similar done with adult shows.

Marian Ellis

Rehearsing The Three Sillies has been a unique experience for me. Improvisations of scenes have been helpful and rewarding. They have made me aware of the need for the imagination and control necessary in Children's Theatre. When the actors are excited about the play, normally the audience will be also.

Anne Crawford

A free, yet structured ensemble approach to an experimental theatre presentation designed to incorporate both entertainment and education is the basis for our production of Three Sillies. The improvisational rehearsals keep the show new and prepare us for possible performance situations. It's fun!

John Schwanke

It is difficult to evaluate what my reaction to this type of directorial approach is because I have never been exposed to this Stanislavski-type of improvisation that attempts to compare a play with the use of improvs.

However, I do like this three phase play in that it will convey to the audience the procedure used to construct a production.

The Three Sillies experiment was successful in 1968. I feel that the revival of the show in 1969 will be a new experience for the actors and audience.

Darleen Pickering

Children, or adults for that matter, who come to see a play on the night of performance often have no concept of what goes on in the creation of that finished production. We are making an attempt at demonstrating this process to them: actors begin with reading the script cold, they improvise it so that they become more and more familiar with it - keeping certain bits in and throwing others out - and finally, they rehearse it utilizing the elements available to them (lights, set, make-up, etc.)

Some of the exercises and methods we employed in our rehearsals for this show were rather haphazard and absurd at times. But for me at least, they served to help me to use my imagination and they often forced me to be energetic when I had no energy to start with.

Sheldon Silver

During rehearsals we improvised a great deal of the material, knowing the plot and then elaborating upon it! As we realized more clearly that our main goal was to involve the children, we did less ourselves and allowed the children to perform. All of these elements were not added together--they were spaced throughout the hour and done "spontaneously" so that the kids would really get the feel of a production growing before their eyes.

Perhaps "growing" is a good word to describe my feelings about The Three Sillies. It must always change due to the nature of the play. By constantly seeming fresh and spontaneous, the actors and kids didn't have time or need to be bored. The show is tailor-made to stay fresh with an assist from the actors.

Without the needed involvement from both teachers and actors, the show loses its excitement and impact. But with full participation it has proven to be exciting theatre for children.

Suggestions

Try it, if you are not yet acquainted with creative drama. The various aspects of playmaking, improvisation, role-playing, socio-drama, story dramatization provide rich opportunities for educational experiences.

The child experiences growth socially, emotionally, mentally and physically. Particularly, I would recommend Creative Dramatics for the enrichment of the language arts program. Also, I would not want to overlook its usefulness in the integration of subject matter, e.g., a dramatization of an historical event would provide learning in social studies and speech.

But, aside from the use of Creative Dramatics as a teaching aid, it should, first and foremost, be the ignition of that spark of individuality which may sometimes lie dormant, but is nevertheless inherent in each and every child.

Here is a set of tools capable of releasing many children's imaginations. But to do so, their leaders must be able to rpovide opportunities, and this requires creative teaching and creative teaching is both *fun* and *difficult*. But it will oftentimes make the learning experience a pleasurable one for the individual child.

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ILLINOIS MID-STATE EDUCATIONAL CENTER

Presents the

Illinois State University Repertory Company Production

of

The Taming of the Shrew

by

William Shakespeare

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

Shakespeare and You

> Always remember that the way and wherefore of Shakespeare is part of the mystery of the universe. Learn to enjoy him as a poet and a dramatist. Regard him as you would a magnificent view of land and sea, comprehending an infinite variety of light and shade and color, to which you open up your heart and soul and mind and let it work its wonders upon you.
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> Alfred Rothschild

"The play in manuscript is only a blueprint for its performance in the theatre." This thought, whoever said it, must have been one of Shakespeare's assumptions, for he took no care about the publishing of his work. He wrote plays to be acted, not to be read. His plays are as related to the theatre of Shakespeare's day as a shooting script is to modern film techniques.

The truly complete production of Shakespeare today should permit the speed of presentation, physical action, actor-audience intimacy, and imaginative audience participation. All of these qualities form part of the goal of this production of The Taming of the Shrew.

Each director must make his own personal choice of method in realizing the particular play he is working on, to find the best way he can to achieve Shakespeare's impact and intention with the means at his disposal in today's theatre.

The Taming of the Shrew was written in 1594, when Shakespeare was thirty years old, had been married to Anne Hathaway twelve years and had three children. He had written only: Comedy of Errors, Titus Andronicus, Henry VI, part 1, 2 and 3, Two Gentlemen of Verons, Venus and Adonis, Richard III, and Love's Labour's Lost before this play, so this was his fourth comedy.

About the Production

Because of time restrictions in the high school assembly schedules, it was necessary to cut the play to enable a running time of one hour and thirty minutes. No scenes or characters have been omitted, but rather we have done internal cutting of lines which we thought were not absolutely necessary to the plot or character development. This unavoidable restriction places an extra burden on the actors, for now instead of four or five repetitions of the plot lines which help to keep the audience aware of who is who and why--we only have one chance in one line to deliver the vital information.

The Taming of the Shrew is often presented as a brutal contest between a violent, aggressive man and a mean tempered, shrewish woman. This contest ends with the man "winning" in public and the woman "winning" in private. The concept upon which this production is built is quite an arbitrary one. No one is beaten into submission, instead everyone "wins."

The play, as we see it, is a love story in which everyone learns a better way to love and be loved. Starting with the last scene in which we hear Kate's speech about the woman's role as wife, we learn all the pitfalls women can fall into when they deal with men on a masculine level. We have demonstrated for us the lessons to be learned during the entire play. These lessons are for both sexes. They can all be summarized in the formula for a perfect male-female relationship as not 50%-50%, but 100%-100%. In other words, the wife and husband each give all to the other, and in so doing both are more themselves in the relationship than they were alone.

The Worlds of the Play

Our concept of this production presents two worlds: (1) The world of Baptista/Bianca which includes all the characters in the play except Petruchio, Kate, Grumio and Petruchio's servants, and, (2) The world of Petruchio/Kate, Gremio and Petruchio's servants.

The Baptista/Bianca world is a middle class, tasteless, money-grasping, hypercritical one, in which the characters are all selfish, greedy, posing and mindless. Kate is a misfit in this environment and because she is intelligent and needs a man whom she can respect she over compensates and acts out her frustrations in shrewish behavior.

The world of Petruchio/Kate is an aristocratic one in which money-grabbing and social-climbing has no place. Petruchio has money and position, what he lacks is a woman who is a match for his strong will and quick wit, who can add warmth and lightness to his well-ordered but incomplete existence. Petruchio has known too many Bianca's, he needs a challenging, spirited woman.

The meeting of these two worlds, the series of clashes and blendings makes up the core of the action which culminates in the final scene, in which the two worlds come together. Here, the Kate/Petruchio world influences the Baptista/Bianca one toward a more perfrct fusing of the masculine/feminine in marriage, resulting in the women being more womanly and the men being real men.

Questions for Discussion

1. Bianca's suitors:

   Hortensio (pompous ass, and clothes horse)
   Licio (Hortensio in disguize as music teacher)
   Lucentio (innocent and naive young nobleman, first time away from home)
   Cambio (Lucentio in disguise as Latin and Greek scholar)
   Gremio (rich old man trying to be young-fop)
   Tranio disguized as Lucentio to court her *for* his master Lucentio)

   Each serve as an example of the incomplete man. After seeing the play can you tell what each lacks and what he may have learned from Kate's final speech?

2. What character traits have changed in Kate from Scene 1 to her last speech?

3. In what scene does Kate's change begin? Why?

4. Was the difference between the two worlds of the production obvious? Cite examples.

5. Was Kate's shrewishness understandable under the circumstances? Cite examples.

6. Did the character bits interfere with the main plot? Cite examples.

7. Within the framework intended in each of the world's of the play were there any characters that didn't fit, or were not believable?

8. Did the shifts of scenes distract from the on going action? Cite examples.

9. A. Did you recognize various members of the company in more than one part?
   B. Did this bother or please you?

10. What was your favorite scene? Why? Character? Why?

11. Was the character of Biondello acceptable played by a girl? Why?

12. What was the low point of the production for you? Why?.

Shakespeare and You

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Because of time restrictions in the high school assembly schedules, it was necessary to cut the play to enable a running time of one hour and thirty minutes. No scenes or characters have been omitted, but rather we have done internal cutting of lines which we thought were not absolutely necessary to the plot or character development. This unavoidable restriction places an extra burden on the actors, for now instead of four or five repetitions of the plot lines which help to keep the audience aware of who is who and why--we only have one chance in one line to deliver the vital information.

The Taming of the Shrew is often presented as a brutal contest between a violent, aggressive man and a mean tempered, shrewish woman. This contest ends with the man "winning" in public and the woman "winning" in private. The concept upon which this production is built is quite an arbitrary one. No one is beaten into submission, instead everyone "wins."

The play, as we see it, is a love story in which everyone learns a better way to love and be loved. Starting with the last scene in which we hear Kate's speech about the woman's role as wife, we learn all the pitfalls women can fall into when they deal with men on a masculine level. We have demonstrated for us the lessons to be learned during the entire play. These lessons are for both sexes. They can all be summarized in the formula for a perfect male-female relationship as not 50%-50%, but 100%-100%. In other words, the wife and husband each give all to the other, and in so doing both are more themselves _in_ the relationship than they were alone.

The Worlds of the Play

Our concept of this production presents two worlds: (1) The world of Baptista/Bianca which includes all the characters in the play except Petruchio, Kate, Grumio and Petruchio's servants, and, (2) The world of Petruchio/Kate, Gremio and Petruchio's servants.

The Baptista/Bianca world is a middle class, tasteless, money-grasping, hypercritical one, in which the characters are all selfish, greedy, posing and mindless. Kate is a misfit in this environment and because she is intelligent and needs a man whom she can respect she over compensates and acts out her frustrations in shrewish behavior.

The world of Petruchio/Kate is an aristocratic one in which money-grabbing and social-climbing has no place. Petruchio has money and position, what he lacks is a woman who is a match for his strong will and quick wit, who can add warmth and lightness to his well-ordered but incomplete existence. Petruchio has known too many Bianca's, he needs a challenging, spirited woman.

The meeting of these two worlds, the series of clashes and blendings makes up the core of the action which culminates in the final scene, in which the two worlds come together. Here, the Kate/Petruchio world influences the Baptista/Bianca one toward a more perfrct fusing of the masculine/feminine in marriage, resulting in the women being more *womanly* and the men being real *men*.

Questions for Discussion

1. Bianca's suitors:

   Hortensio (pompous ass, and clothes horse)
   Licio (Hortensio in disguize as music teacher)
   Lucentio (innocent and naive young nobleman, first time away from home)
   Cambio (Lucentio in disguise as Latin and Greek scholar)
   Gremio (rich old man trying to be young-fop)
   Tranio disguized as Lucentio to court her for his master Lucentio)

   Each serve as an example of the incomplete man. After seeing the play can you tell what each lacks and what he may have learned from Kate's final speech?

2. What character traits have changed in Kate from Scene 1 to her last speech?

3. In what scene does Kate's change begin? Why?

4. Was the difference between the two worlds of the production obvious? Cite examples.

5. Was Kate's shrewishness understandable under the circumstances? Cite examples.

6. Did the character bits interfere with the main plot? Cite examples.

7. Within the framework intended in each of the world's of the play were there any characters that didn't fit, or were not believable?

8. Did the shifts of scenes distract from the on going action? Cite examples.

9. A. Did you recognize various members of the company in more than one part?
   B. Did this bother or please you?

10. What was your favorite scene? Why? Character? Why?

11. Was the character of Biondello acceptable played by a girl? Why?

12. What was the low point of the production for you? Why?.

Illinois Mid-State Educational Center

Presents the

Illinois State University Repertory Company Production

of

ANDROCLES AND THE LION

by

Aurand Harris

Supplementary Materials for teachers

in conjunction with

Title III of

Elementary and Secondary Education Act

Projects for Advancing

Creativity in Education

ANDROCLES AND THE LION

I. Introduction and Synopsis

II. Background information

III. Suggestions

IV. Suggested Bibliography

INTRODUCTION

Mr. Thomas Behm, the director of Pixie Playhouse, has said in a recent letter, "we just closed Androcles and the Lion, and it has to be a children's theatre classic already." Since publication in 1964, this play has been enthusiastically received throughout the country. Why so popular?

First of all, the basic tale of Androcles is a wonderful legend which has captured imaginations of storytellers for centuries. The great George Bernard Shaw is included with these storytellers, for he also wrote a very successful version of the tale. Last season a production of the legend was on nationwide television.

The second reason for the popularity of the 1964 publication of the tale is the writing style of Aurand Harris. Using the style of Commedia dell'arte, Harris has found a lively, fresh, and colorful genre which is a wonderful vehicle for telling the Italian legend of Androcles, the slave.

SYNOPSIS

Androcles longs for his freedom from his master, Pantalone. At the same time, Isabella wants her dowery from her uncle Pantalone so that she may marry Lelio. Pantalone will not give Androcles his freedom nor Isabella her dowery because he is a miser and won't give up anything. The Captain, with his boasted bravery, is called upon by Pantalone to help keep Isabella and Lelio apart, but instead he only adds more to the confusion at hand.

Androcles, while helping Lelio and Isabella escape from uncle Pantalone, becomes a runaway slave. In his flight from the Captain and Pantalone, Androcles encounters a lion. The lion holds out a paw in which a thorne is stuck. Androcles extracts the thorn and immediately becomes a friend of the lion. However, Androcles is recaptured and sentenced to fight the lion. The lion, upon recognizing his friend, refuses to kill Androcles. The story is told to the Emperor who frees them both.

BACKGROUND INFORMATION

Folk tales are found throughout every culture, are shared by all people, and have remained in existence by being passed on from generation to generation. For these reasons, it is often impossible to trace the origin of the folk tale. This is also true of Androcles and the Lion, a simple fable found in many cultures, each with a slightly altered story.

One of the characteristics of the fable is the teaching of a moral or lesson. This summing up marks an Oriental contribution and could possibly make Androcles and the Lion an Oriental tale.

In the seventh century B.C., however, a Pagan slave named Aesop lived. It is questionable whether such a man truly lived or, as the Italian scholar Vico says, "... was an abstraction representing a class."[1] The fables bearing Aesop's name were passed on until they reached Greece where they were used for political purposes and represented the beginning of a conscious literary effort.

Between 63B.C. and 14 A.D. versions of these tales were translated into Latin verse by Phaedrus. Today, this is the source of modern "Aesop." Although the origin of Androcles and the Lion is somewhat vague, it can be accepted as being one of the Aesop's tales, as are several of our bestknown folk tales of the day.[2]

Although it is doubtful as to where the tale of Androcles and the Lion truly originated, the version of Aurand Harris', in Commedia dell'arte form, most closely resembles Aesops fable or Phaedrus' translation in Latin. This, then, would account for it having an Italian origin. A definite and exact origin, however, is nearly impossible to affirm.

COMMEDIA DELL'ARTE

Commedia dell'arte, which flourished in late fifteenth and early sixteenth century, sprang from the traveling medicine shows and "owes much to the performances of wandering ministrels and mimes during the Middle Ages."[3] Little is known of its history before early sixteenth century other than that it is an outgrowth of the Italian farce. Originally it was called commedia all' improviso which meant that the plays were improvised, but they based their comedies upon a subject or plot now called a scenario.

The term arte meant that there was a special art to the playing of these comedies. The actors "brains as well as bodies were so nimble that their commedia became perfect."[4] They performed without play scripts, but they knew the plot so well that an exit or entrance was never missed. The actors had only a sogetto or bare outline of plot which included descriptions of each scene to be performed. Their "arte" came in filling in this outline with appropriate actions and dialogue. "Each actor memorized a number of stock speeches, or concetti, suitable to his character which could be inserted into the action at appropriate moments."[5] The chief distinction, then, in this type of theatre was the expertness, ensemble, and style of the performers.

One of the most peculiar aspects of the commedia were the lazzi, or amusing comic actions which had usually no connection with the plot. They were often used over and over again and were mostly physical actions and were used chiefly by the low comedians of the company.[6]

Commedia became known as "masked" comedy. The masks were used to heighten the comedy aspect of the plays as well as to cut down on the number of players needed to stage such a play. All of the comedians wore masks. They sometimes covered the full face or perhaps half of the face or just the eyes. They were probably used "to permit stylized exaggerations of features appropriate to characters."[7] An actor chose a character and costume at the beginning of his career and played it his whole lifetime on the stage. He would "add his own gestures and eccentricities."[8] "The stock characters of the commedia were modified by the personality and special abilities of each performer."[9]

The cast usually consisted of twelve members, three females and seven or eight males. The zanni were among the most important characters of the commedia such as Arlecchine (Harlequin), Pulcinella (Punch), and Scaramouche. Most of the zanni were expert dancers. The least interesting members of the company were the innamorati or lovers. They looked as the young people of their time looked and used their own names. Two old men, Pantalone and El Doctore, completed the cast and helped to complicate the plot.[10]

Troups or a company performed on improvised platforms carried in carts from town to town. They set up in the middle of the town square and passed a hat till there were sufficient funds to begin the show.[11]

The playwriters of the time constructed their plots around themes of apparent dignity and fashionable Renaissance discussions, the opposition of love to fortune, friendship, or duty and twisted them to serve their purpose. Practical jokes such as blows, trips, stumbles, starts of causeless fright, pretense of stupidity, misinterpretation of orders with funny results, puns, and satiric repartee were used to gain laughs. The scripts contained no dialogue, but instead they contained the plot line and detailed directions for movements and stage business including indications of specific lazzi.[12]

Although commedia dell'arte has passed out of existence, its influence still penetrates the modern stage. The commedia stood for style and unique acting and has been adapted into works of Shakespeare and Moliere. Traces of both the methods and spirit of Commedia can be found in our vaudeville shows, slapstick comedy, and musical plays of today.

SUGGESTED ACTIVITIES

1. Draw a picture of your favorite scene or characters from the play.
2. Make a collage to reveal your impression of the characters.
3. Act out favorite scenes from the play.
4. Play musical instruments related to the period. (i.e. drums, cymbals, recorder, or autoharp.)
5. Make paper masks for different Commedia characters: Pantelone (miser), boasting captain, Harlequin, etc.

6. Make a puppet show using Commedia characters.
7. Read Aesop's Fables and act them out.
8. Write a play or scenario in Commedia style.
9. Do a project or paper on 16th century Italy.

SUGGESTED QUESTIONS FOR DISCUSSION OR STUDY

1. Did you like the story?
2. Did you enjoy the characters? Which ones?
3. This play had a moral. What was it? Do you think the use of a moral is necessary for a good play?
4. Is Commedia dell'arte an effective way of portraying the "Androcles" tale? Why?
5. How well did the scenery and properties support the play? Discuss the style of quick scene changes.
6. Discuss the faults of each character. Which person would you most like to be?

FOOTNOTES

1. Jacobs, Joseph, Fables of Aesop.

2. Ibid.

3. Gassner, Theatre and Drama in the Making, p. 219.

4. Macgowan, The Living Stage, p. 104.

5. Gassner, Theatre and Drama in the Making, p. 219.

6. Lea, K.M., Italian Popular Comedy.

7. Macgowan, The Living Stage, p. 108.

8. Gassner, Theatre and Drama in the Making, p. 219.

9. Ibid.

10. Gassner, Theatre and Drama in the Making.

11. Ibid.

12. Smith, Winifred, The Commedia Dell'arte.

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Andrews, Gladys, Creative Rhythmic Movement for Children. (Prentice-Hall., 1954).

Richly creative experiences clearly described make up a large part of this book.

Cole, Natalie, The Arts in the Classroom. (The John Day Co. Inc., 1940).

Fascinating, heartening, this book strikes at the center of what creative teaching is all about.

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The author shows movement is after communication using actual experiences from the classroom.

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An excellent book in terms of practical well organized prepared methods of employing creative dramatics techniques.

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Good sound background and rationale for the need of creative activities.

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Rasmussen, Carrie, Choral Speaking for Speech Improvement (Expression Co., 1939).

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Mr. Torrance is an expert on the creative behavior of children. In referring once about handicapped children he said, "All children are creative."

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Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Dr. R. Bedford Watkins, Harpsichordist-Pianist--Illinois Wesleyan

TO THE TEACHER: Dr. Watkins will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. To expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

THE PROGRAM

This is a program which traces some important developments in the history of keyboard music from the standpoint of the instruments as well as the music. Selections dating from the 16th century thru the jazz preludes of George Gershwin will be performed, and Dr. Watkins will play both Harpsichord (his own instrument made in Germany), and Piano. An explanation of the instruments and their characteristic sounds and uses will be presented.

Guardame las Vacas by Luis Narvaez . . (Let us pasture the cows) is a very early example of variation form on a favorite theme of 16th century Spanish lute and harpsichord composers.

Loth to Depart by Giles Farnaby . . Farnaby composed this set of variations for the virginal, a small English harpsichord.

Sonata in A Minor K. 175 by Domenico Scarlatti . . Though Italian by birth, Scarlatti lived most of his life in Spain, where he composed more than 500 brief, two-part sonatas for harpsichord. His imaginative exploitation of keyboard writing such as hand crossings, thickening and thinning of textures, and experimentation with new harmonies prepared the way for a future school of piano composition.

Fantasia in C Minor BWV 906 by J.S. Bach . . Bach was primarily a church musician (see visual packet but he composed many masterpieces of secular music.

Les Folies Francaises by Franxois Couperin . . This set of very short pieces is composed on a ground bass - the same tune is repeated in the bass above which each piece is composed. Each little piece describes a particular mood or "folly" of life.

Gavotte and Variations by Jean-Philippe Rameau . . A gavotte is a graceful dance in moderate time. During the Baroque period hundreds of dance tunes were used for sets of variations.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Pre-Program Material
for
Illinois State University Women's Chorus
Mr. Donald J. Armstrong, Director

TO THE TEACHER: The I.S.U. Women's Chorus will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are

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2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
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Illinois State University Women's Chorus

The Illinois State University Women's Chorus is composed of approximately thirty-five women in many fields of study at the university. Membership in the organization is chosen from try-outs held at the beginning of the school year. At the beginning of the second semester any vacancies left by graduating or student teaching personnel are filled through try-outs. Music performed by this group is generally in a lighter vain.

Mr. Donald J. Armstrong is director of the chorus and has been an assistant professor of music on the I.S.U. faculty since September of 1966. He received his Bachelor of Music degree in 1958 from Texas Technological College in Lubbock, Texas. His Master of Music degree was awarded by the University of Texas, Austin in 1965. Mr. Armstrong is presently a candidate for a Doctor of Music Arts degree from the University of Texas.

Mr. Armstrong is a member of Phi Kappa Phi National Honor Society, Phi Mu Alpha Sinfonia, The American Choral Directors Association, The American Choral Foundation, and The American Musicological Society.

The Program

This program is made up of Christmas music of the popular variety. Some of the songs have a religious significance but are still well known songs in this country during the Christmas season.

Lullaby for Christmas Eve . . . . lyric Paul F. Webster
Arranged by William Simon

Jingle Bells . . . . Arranged by Cacavas

Christmas Was Meant For Children . . . lyric Goodman and Evans
Arranged by Hawley Ades music Gordon Goodman

Ring Those Christmas Bells . . . . lyric Marve Fisher
Arranged by Hawley Ades music Gus Levene

Christmas Time . . . . William D. Lavender

The Christmas Song ("Merry Christmas to You") . . . . . Mel Torme
Arranged by Roy Ringwald and Robert Wells

Winter Wonderland . . . . lyric Dick Smith
Trans. Charles Naylor music Felix Bernard
Arranged by Leo Arnaud

Silver Bells . . . . J. Livingston and R. Evans
Arranged by Charles Naylor

The Holiday Polka . . . . lyric Mary K. Sarlow
Arranged by Don Large music Don Large

Sleigh Ride . . . . .lyric Mitchell Parish
Arranged by Hawley Ades music Leroy Anderson

Do You Hear What I Hear . . . . N. Regney and G. Shayne
Arranged by Harry Simone

White Christmas . . . . Irving Berlin

Carol of the Drum . . . . Katherine K. Davis

Pre-Program Lesson Ideas

Terms for discussion and/or research:

carol
traditional
polka
arranged by
folk song
lullaby

Some questions for class research:

1. When we speak of traditional songs and carols we do not speak of composers writing these songs. Why is this true?

2. What is an oratorio? How did it come into existance? How does its subject matter differ from most of the music we hear at Christmas time on the radio and television?

3. What is different about most of the songs on this program in comparison to Christmas Carols or traditional songs of the Christmas season?

4. As a class project, make a list of carols and other traditional songs and classify them as to the country of their origin.

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press.
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also and music dictionary or any general encyclopedia.

If you do not have any reference books on music in yoru library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington

This Live Performance Sponsored by:
ILLINOIS MID-STATE EDUCATIONAL CENTER

Materials prepared by Judith Mathieson, Assistant to the Music Director

Please write any coments and/or criticisms concerning live performances to Edward N. Spry, Music Director.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
FOR
IWU WOODWIND QUINTET

TO THE TEACHER: The Quintet will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

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2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

ABOUT THE QUINTET:

The director, Maurice Willis, holds a Bachelor's degree from Southern Illinois University, a MM from Illinois Wesleyan, and a MS from the University of Illinois. Mr. Willis has done additional graduate study at the University of Michigan and the University of Indiana. He has been teaching at IWU since 1947. The first quintet tour was organized in 1954-55. This year the tour will take the quintet to college campuses in Tennessee, North Carolina, Virginia, and West Virginia.

The quintet is made up of IWU students; Flute, Mary Leathers, junior from Quincy; Oboe, Terry Hayes, junior from Pecatonica; Clarinet, William Foss, senior from Libertyville; Horn, Karen Moore, sophomore from Trivoli, and Bassoon, Sam Grabarski, senior from Waukegan. All the quintet members are also members of the Bloomington-Normal Symphony and Mary, Terry and Sam are the principal members of their sections.

THE PROGRAM

This program contains some of the best woodwind quintet literature written. Some of the numbers have been arranged for quintet and demonstrate different styles in composition.

This Live Performance Sponsored by:
ILLINOIS MID-STATE EDUCATIONAL CENTER

Materials prepared by Judith Mathieson, Assistant to the Music Director. Please write any comments and/or criticisms concerning live performances to Mr. Edward Spry, Music Director, Illinois Mid-State Educational Center.

Program to be selected from the following:

Quintet op.79----August Klughardt (1847-1902)
Klughardt was a theatrical conductor before becoming the court musical director at Weimar, Neustrelitz, and Dessau. Under the influence of Liszt, Klughardt threw himself into the modern school of writing of his period, but did not go to the extremes as did some of Liszt's followers.

Quintet K.452----Mozart (2nd movement)
Mozart was one of the first composers to use the clarinet to a great extent in his compositions. It seems probable that it was through Mozart's use of the instrument that it gained its acceptance into the symphonic circles. This quintet was written in 1784 and is in E^b major.

Quintet op.88, No. 2----Anton Reicha (1770-1836)
Reicha was a French composer and teacher of Bohemian birth. His reputation rests on his chamber music and theoretical works. This quintet is one of twenty-four that Reicha wrote during his lifetime. Reicha had a faculty for solving musical problems and writing in uncommon meters.

Fugue XXII----Bach (arranged by Kesslar)
Bach was one of the greatest composers of music for the organ and well-tempered clavier. His works are most popular among piano instructors. This fugue written by Bach has been arranged by Kesslar for performance by woodwind quintets.

Divertissement----Gerald Hartley
Hartley is a modern composer. Divertissement is in five movements, two of which will be used to demonstrate the contemporary style of composition.

Three American Dances----Ralph Dale Miller
Mr. Miller is a contemporary composer of our times. He is the brother of Ray Miller of Miller Music Company. The quintet will perform two movements of his work, the Samba and the Blues.

Ballet of the Chickens in their Shells----Modeste Moussorgsky
Moussorgsky was a Russian composer, the son of a well-to-do landowner. In 1874, Moussorgsky composed a series of piano pieces that were suggested to him by a memorial exhibition of the architectural drawings, stage designs, and water colors of his friend Victor Hartmann. Ballet of the Chickens in Their Sheels is one of these piano pieces arranged for woodwind quintet.

Pavanne----Morton Gould
Morton Gould is one of America's most popular contemporary composers. He writes music for Broadway and Hollywood. Gould came about writing concert in the opposite manner than most composers. He first wrote music in the popular vein and then moved on to concert music; most composers move from concert music to popular music.

Program continued...

Sailor's Hornpipe----Fred Huffer
Huffer is a contemporary composer. This piece is written to the familiar dance rhythms of a sailor's dance.

Jamaican Rumba----Arthur Benjamin
Benjamin is an Austrian pianist and composer. In 1938 he wrote two Jamacian Pieces for orchestra. Jamaican Rumba is the second movement of this orchestral composition. These pieces are products of visits or subsequent residence in the Western Hemisphere. Benjamin has evolved no personal idiom, rather he works in many different ones at different times.

PRE-PROGRAM LESSON IDEAS:

terms for discussion or research . . .

clarinet
oboe
flute
bassoon
French horn
quintet
fugue
chamber music
meter
symphony
Samba
Blues
ballet
hornpipe
Rumba
movement

Some questions for class research or discussion. . . .

1. How are the instruments in use today different from the ones used in the time of Bach and Mozart?
2. Why do we have a difference between popular music and concert music? Will this difference always be here? Can we do anything to lesson this difference?
3. After listening to the presentation by the quintet, which numbers did you like best and why did you like them?

suggested project . . .

Record the program and compare in class the arrangements of some of the compositions with recordings of the original arrangement for that piece. Discuss which arrangement shows the truest picture of the composition. Does the composer make a better chcice of instrumentation for the composition than the arranger has?

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HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press,
GROVE"S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, N.Y.: W.W. Norton & Co.
Also any music dictionary or any general encyclopedia. If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for

The Peoria Symphony String Quartet

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2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.

The Program

This program traces musical style by presenting compositions from five different musical periods. Some mention will be made of the different styles in relation to the periods. General string techniques will be demonstrated and briefly explained. The instruments will also be explained and their sounds demonstrated.

Two Chorals by J. S. Bach...Bach wrote no string quartet music. These pieces were originally written for four voices.

String Quartet Op. 20, No. 4, 2nd Movement by Franz Josef Haydn.. The string quartet was Haydn's most natural mode of expression. The movement presented is a good example of Theme and Variation form. This particular quartet is sometimes referred to as The Row in Venice.

String Quartet #2, 2nd Movement by Alexander Borodin.. Borodin was a great composer of true chamber music. His compositions contain easy flowing polyphony and are quite lyrical in style.

Quartet, 1st Movement by Maurice Ravel . . Ravel's Quartet demonstrates the technical skill of the various performers. In his Quartet, Ravel used one of his musical devises. He exploited the relationship of melody and harmony by making a recapitulation that is melodically literal and harmonically new.

Quartet #2, 2nd Movement by Bela Bartok . . Bartok was continually working on extending accepted tonality and form, working past the accepted tonality into the unexplored new intriguing sounds.

PRE-PROGRAM LESSON IDEAS

Terms for discussion or research . . . .

Theme and variation
movement
choral or chorale
chamber music
dissonance
consonance

polyphonic or polyphony
opus
tonality
melody
harmony

Baroque
Classical
Romantic
Impressionistic
Contemporary

Some Questions for Class Research . . . .

1. What is meant by Baroque period? Classical? Romantic? Impressionistic? Contemporary?
2. What constitutes chamber music and how does it differ from other music of different types?
3. What is the difference between Violin and Viola?
4. How are the different instruments of the string quartet held and why?

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press,
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, N.Y.: W.W. Norton & Co.
MUSIC ON THE 20TH CENTURY, by Austin, William W., W. W. Norton & Co.

Also any music dictionary or any general encyclopedia.
If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:

ILLINOIS MID-STATE EDUCATIONAL CENTER

Materials Prepared by Judith Mathieson, Assistant to the Music Director. Please write any comments and/or criticisms concerning live performances to Mr. Edward Spry, Music Director.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Illinois Wesleyan University Apollo Quartet

TO THE TEACHER: The Quartet will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. To expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

PROGRAM:

The program consists of different types of music arranged for quartet. There will also be some individual solos by different members of the quartet and their accompanist. These solos range from compositions of Bach to those of Ives and include German Leider, settings of Folk Songs by such composers as Britten and Copeland, and arias from operas, oratorios, and cantatas.

Baber Shop style
- Shine
- Tenderly
- Sentimental Journey

Folk Songs
- Black is the Color of My True Love's Hair
- What did Your Learn in School Today
- Drill Ye Tarriers
- Drinking Gourd

Spiritual
- Deep River

Popular (Beatles)
- Yesterday

Show Tunes
- You Make Me Feel So Young
- This Could be the Start of Something Big
- Standing on the Corner
- Exodus

Pre-Program Lesson Ideas

TERMS FOR DISCUSSION OR RESEARCH:

baber shop style
folk songs
spiritual
popular
aria
opera
oratorio
cantata
leider
lead tenor

Questions for class reaearch:

Do research on babershop quartets, then discuss the voice classifications as compared to the classifications of men's voices in other choral organizations. What is each voice responsible for in a quartet? What type or types of music seems best suited to the quartet?

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press. GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, ed. Blom, Eric, and Denis Stevens. A HISTORY OF WESTERN MUSIC by Donald Jay Grout, NY: W.W. Norton and Co. Also amy music dictionary or any general encyclopedia. If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

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Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL

for

The Statesmen -- Stage Band -- Illinois State University
Kenneth Kistner, Director

TO THE TEACHER: The Statesmen will be performing for you and your students. We have prepared this material for use in the classroom. We hope you will find these facts and suggestions helpful and will make use of them.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. to expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
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3. to acquaint students with a performance media which may not exist in the school or community.
4. to develop a deeper appreciation and understanding of music
5. to stimulate student interest in local school music activities.

ABOUT THE STATESMEN: The Statesmen were first organized in 1960 as a student organization dedicated to bringing big band jazz to the Illinois State University campus. Since that time they have performed before an ever increasing audience in the Mid-west. During the 1966-67 school year it is estimated that they performed for over 28,000 people at various dances in the area and as the show band for the Gamma Phi Circus at ISU. During the 1967-68 school year the estimated audience numbered 53,000 people.

Membership in the Statesmen is gained through an open audition held each fall during the first week of school. With an instrumentation including five saxophones, four trumpets, four trombones, and three rhythm, they perform published, special, and student arrangements.

Numbers will be selected from the following tour program:

A Train
Watermelon Man
Plymouth Rock
Medium Rare
Phoenix
All in Favor of the Blues
One-Two-One
Willow Weep for Me
Younger than Springtime
This is the One
Down Basie Street
Lean Baby
Tribute to Miller
Tijuana Jumping Bean
Swinger
The Preacher
Kinda' Nice
Like Swing

Terms for discussion:

Blues
Dixieland
Bop (cool--crazy)
Boogie-Woogie
Swing
Charleston

improvisation
blue notes
jazz scale
dissonance
quarter-tone
syncopation

break
ornaments
variations
jam session

Some questions for class research and discussion:

1. What is the form of jazz and how does it help the performer?
2. What is the tonal structure in jazz?
3. Is the jazz musician a better musician than the classical musicians?

Suggestions for classroom use:

Leonard Bernstein's films - Jazz in the Concert Hall
available through IMSEC
Berkley - Jazz in the Classroom
recordings and scores (not available through IMSEC)
series of 10

Suggested Referneces:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge; Harvard University Press, GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, ed. Blom, Eric, and Denis Stevens, A HISTORY OF WESTERN MUSIC, by Donald Grout, W.W. Norton and Co., THE JOY OF MUSIC by Leonard Bernstein, available in paperback from Signet. Any music dictionary or general encyclopedia may be of use. If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

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Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Miss Kazuko Kagaya - Kotoist and Lecturer

TO THE TEACHER: Miss Kazuko Kagaya will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

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2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

FOR THE TEACHER:

Miss Kazuko Kagaya (known as Gaya in the U.S.) was born in Asahigawa, Hokkaido, Japan in 1942. She is one of four children born to Akira Kagaya, a railroad enginner, and his wife Sakae.

Miss Kagaya attended elementary school and high school in Asahigawa, Hokkaido, Japan. She graduated from Japan International Railroad Nurses School in Tokyo in 1964. She also attended Midwife Training School in Sapporo, Japan. She graduated in 1966 and became a licensed midwife. Miss Kagaya also took Koto lessons three times weekly for four years.

Miss Kagaya has been employed as a registered nurse and has been employed by St. Joseph's Hospital in Bloomington, Illinois since May of 1968.

Miss Kagawa's hobbies are Koto playing, orgami, flower arrangement, and the formal tea ceremony. She also enjoys volleyball and snow skiing.

ABOUT THE INSTRUMENT:

The Koto is a Japanese musical instrument made of paulownia wood or princess tree wood. It consists of a long box larger at one end with a convex top cover. Thirteen silk or nylon strings are fastened tightly over the top. Each string has a bridge made of plastic (in older times deer horn) which is used to tune the string. The instrument is played with both hands something on the order of a harp.

SUGGESTION FOR CLASS RESEARCH:

A good class project might be to find out about different Japanese instruments and construct models using poster board and string, etc.

WE ARE SENDING FOR YOUR USE A FILM STRIP AND RECORDING OF JAPANESE MUSIC. YOU MAY USE THESE MATERIALS FOR THREE DAYS. AT THE END OF THAT TIME PLEASE SEND THEM ON TO THE NEXT SCHOOL ON THE LIST ENCLOSED IN THE MAILING BOX. THANK-YOU.

This Live Performance Sponsored by:
ILLINOIS MID-STATE EDUCATIONAL CENTER

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Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Men's Glee Club - Illinois State University
Dr. Lloyd Farlee, Director

TO THE TEACHER: The Men's Glee Club will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

(1) to expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
(2) to acquaint students with the best musical literature.
(3) to acquaint students with a performance media which may not exist in the school or community.
(4) to develop a deeper appreciation and understanding of music.
(5) to stimulate student interest in local school music activities.

The Men's Glee Club

Although there was no formal music education at Illinois State University in the early days, vocal and instrumental music has played an important part in campus life at Normal since the university was founded in 1857. The Men's Glee Club was one of the first performing groups to be organized.

In the fall of 1898, following a concert presented on the campus by the Glee Club from the University of Illinois, the men at Normal decided that their school should have a glee club. In January, 1899 the singers organized and Miss Mary Hartmann, teacher of mathematics, and Miss Elizabeth Mavity, teacher of grammar, served as directors. The first concert was performed on March 17, 1899.

After the employment of Frank W. Westhoff as a full-time music teacher at the University in 1900, music became an established course of study. Prof. Westhoff became director of the Glee Club in 1901 and until 1926 held that position. Miss Blaine Boicourt then took over the leadership of the Glee Club and continued as its director until 1945. She was succeeded by Dr. Harlen W. Peithman who directed the men singers until 1959. From 1959 until 1962 when Dr. Lloyd W. Farlee became director of the Men's Glee Club, the organization performed under the leadership of Harold Bauer and Bruce Govich.

The Glee Club currently has a membership of 45 students. In addition to giving concerts on the campus, the group has made numerous radio and television appearances. Some recordings have been made featuring University songs as well as favorite program numbers.

Men's Glee Club (con't)

One of the highlights each year is the spring tour during which the men singers present concerts in various Illinois high schools.

The Men's Octet is a select group of eight men chosen from the Glee Club personnel.

Lloyd W. Farlee

Dr. Lloyd W. Farlee is an associate professor of music at Illinois State University and director of the Men's Glee Club.

Prior to accepting a position at ISU in 1962. Mr. Farlee served as vocal and instrumental music instructor in the schools at Soldier and Moorhead in Iowa and during 1952-60 was supervisor of vocal music at Oelwein, Iowa. He also taught general music at University High School, Iowa City, two years.

Mr. Farlee earned a Bachelor of Fine Arts in Education degree at Nebraska State Teachers College, Wayne, Neb.; a Master of Music Education degree at Drake University, Des Moines, Iowa; and a Doctor of Philosophy degree at the University of Iowa.

The Program to be selected from the following:

Salvation is Created . . . . Tschesnokoff

When the Saints Go Marching In . . . . arr. Don Large

At the River . . . . adopted Aaron Copland

Three Folk Songs . . . . Brahms

Ehre sei Dir, Christe . . . . Schuetz
(Christ, to Thee Be Glory)

Cantanta Domino . . . . Hassler
(Now to the Lord We Sing)

In that Great Gettin' Up Mornin' . . . . Spiritual
arr. Royal Stanton

Octet numbers to be selected from the following:

British Grenadiers . . . . Luigi Zaninelli

From This Moment On . . . . Cole Porter

Thoroughly Modern Millie . . . . Sammy Cahn

Men's Glee Club (con't)

Terms for Research and Discussion

Arrangement
transcription
choir
chorus
tenor
bass
octet

motet
Spiritual
folk song
popular song
semi-classical
classical
seculiar

musical show
oratorio
Baroque Period
Classical Period
Romantic Period

Possible Projects

Discuss the styles existing during the different periods and how and why each composers compositions fit into a particular style and period.

Discuss the development of the musical show and the possible directions it could develop in the future.

Discuss the difference between an arrangement and a transcription.

Study in depth the compositions of one or more of the composers who were represented on the concert.
Compare other works to the one heard.

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
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This Live Performance Sponsored by:
Illinois Mid-State Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director. Please write any comments and/or criticisms concerning live performances to Mr. Edward Spry, Music Director, Illinois Mid-State Educational Center.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

March 21, 1969
ISU Choral Department - Field Trip

To the teacher: The ISU Choirs will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

The objectives to be achieved by the presentation of live musical performance field trip are

1. To expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

The Organizations and Programs:

Concert Choir

The ISU Concert Choir is composed of approximately fifty students who audition at the beginning of the school year. At the beginning of second semester, any vacancies left by graduating students or student teachers are filled through try-outs. The Concert Choir generally performs music of a classical or semi-classical nature. The choir is under thedirection of Dr. James Roderick.

Praise to the Lord, the Almighty	Hugh Distler
The Peaceable Kingdom 1. Say ye to the righteous 2. The noise of a multitude 3. Howl ye	Randall Thompson
O Savior, throw the heavens wide	Johannes Brahms
Song of Summer	Robert Schumann
The Keys of Heaven	English Folk Song arr. Raymond Rhea
I Can Tell The World	Spiritual arr. Jester Hairston

Women's Chorus

The ISU Women's Chorus is composed of approximately thirty-five women students who audition at the beginning of the school year. At the beginning of second semester, any vacancies left by graduating or student teaching personnel are filled through try-outs. Music performed by this group is generally in a lighter vain. The Women's Chorus is under the direction of Dr. Donald Armstrong.

Women's Chorus (con't)

One of Those Songs - - - - - - - - - - Gerard Calvi, arr. Howard Cable

When I Fall in Love - - - - - - - - - Victor Young, arr. Howard Cable

Gentle On My Mind - - - - - - - - - John Hartford, arr. Jack Coleman

Looks Like Spring Is Here - - - - - Jerry Toti, arr. Harry Simeone

Another Op'nin', Another Show - - - - Cole Porter, arr. Howard Cable

Begin the Beguine - - - - - - - - - - Cole Porter, arr. Wayne Howorth

Selections from Kiss Me Kate - - - - - - - - - - - - Cole Porter

Men's Glee Club

The ISU Men's Glee Club is composed of approximately forty-five students. Within the group is a select octet chosen from among the Glee Club personnel. Music performed by the group included classical, semi-classical, and popular music.

Ehre sei Dir, Christe- Schuetz
(Christ, to Thee Be Glory)

Cantanta Domino - Hassler
(Now to the Lord We Sing)

In that Great Gettin' Up Mornin' - - - - - - - - - - - - Spiritual
arr. Royal Stanton

Octet

British Grenadiers - - - - - - - - - - - - - - - - - Luigi Zaninelli

From This Moment On - - - - - - - - - - - - - - - - - - Cole Porter

Thoroughly Modern Millie - - - - - - - - - - - - - - - - - Sammy Cahn

Terms for Research and Discussion

Arrangement
transcription
choir
chorus
soprano
alto
tenor
bass

Spiritual
folk song
popular song
semi-classical
classical
seculiar

musical show
motet
oratorio
Baroque Period
Classical Period
Romantic Period
Impressionistic Period

Possible Projects

Discuss the styles existing during the different periods and how and why each composers compositions fit into a particular style and period.

(Possible Projects con't)

Discuss the development of the musical show and the possible directions it could develop in the future.

Discuss the difference between an arrangement and a transcription.

Discuss the different tonal colors produced by different combinations of voices. Relate this to tonal color of different instrumental combinations.

Study in depth the compositions of one or more of the composers who were represented on the concert.
Compare other works to the one heard.

After the field trip, discuss the aesthetic differences between a concert presented under these conditions as compared to a concert held as an assembly program during the school day. Also, how does the effect differ from a concert given in your gymnasium.

Suggested Reference Sources:

HARVARD DICTIONARY OF MSUIC by Willi Apel, Cambridge: Harvard U.Press
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also any music dictionary or any general encyclopedia.

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This Field Trip Sponsored by:
Illinois Mid-State Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director

Please write any coments and/or criticisms concerning field trips to Edward N. Spry, Music Director.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Illinois State University Varsity Band

TO THE TEACHER: The Varsity Band will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

(1) to expose students to a degree of excellance of performance not attainable by most public school groups or individuals.
(2) to acquaint students with the best musical literature.
(3) to acquaint students with a performance media which may not exist in the school or community.
(4) to develop a deeper appreciation and understanding of music.
(5) to stimulate student interest in local school music activities.

ABOUT THE BAND: The Varsity Band is the second concert unit on the Illinois State University campus. It consists of fifty members chosen by audition at the beginning of the first semester each year. At the beginning of the second semester any vacancies left by graduating or student teaching personnel are filled by audition. Most of the band's members are music majors or minors although this is not a condition for membership. The Varsity Band presents concerts both on campus and on tour each year. The literature is diverse, consisting of both "light" and "heavy" selections. This group possesses a complete concert instrumentation and has become a well-balanced campanion to the Concert Band.

Mr. Roger Faulmann, the band's director holds a B.M.E. degree from Baldwin-Wallace College in Berew, Ohio and an M.M. degree from the University of Michigan. He is currently doing doctoral work at the University of Illinois.

Mr. Faulmann is presently instructor of percussion instruments and assistant director of bands at Illinois State. Prior to accepting the position at ISU, he taught and received numerous performing opportunities primarily in the state of Michigan and the midwest.

THE PROGRAM:

FESTIVAL

"Festival" opens with a fast-moving fanfare in which the main thematic material is stated and carefully woven into the composition. Its rapid tempos, sudden meter changes and continuous usage of chromaticism makes it an exciting and challenging piece of art.

Clifton Williams, born in 1923, first wrote for band while a high school student in Little Rock, Arkansas. He received his education at Louisiana State University and the Eastman School of Music. Mr. Williams now serves as chairman of the department of theory-composition at the University of Miami in Florida.

AMERICAN CIVIL WAR FANTASY

"American Civil War Fantasy" is a musical picture of the times leading into tnd following the Civil War. Musical melodies popular in the mid-nineteenth century are used to depict the mood of the times. Such tunes as: Listen to the Mocking Bird, Dixieland, De Camptown Races, The Battle Cry of Freedom, When Johnny Comes Marching Home, Just Before the Battle Mother, Marching Through Georgia, The Yellow Rose of Texas, and The Battle Hymn of the Republic are heard.

BALLET MUSIC from PRINCE IGOR

Borodin

"Polovetizian Dances" from the opera "Prince Igor" displays Borodin's inborn sense of polyphonic combinations. His hammony is rich, mellow, and never labored. "Prince Igor" was written on the subject of the famous Russian medieval chronical "Tale of Igor's Campaign." It was first performed in St. Petersburg on NOvember 4, 1890.

Borodin was a doctor and a scientist and spent his leisure hours composing and organizing musical education courses. He began work on "Prince Igor" in 1869. He did not finish it. The composition was finally completed by Rimdky-Korsakoff and Glazunov. This arrangement was done by David Bennett.

SEA SONGS

Ralph Vaughn Williams

"Sea Songs" is in a quick march tempo reminiscent of the songs of the sea.

LOLA FLORES

Tucci

"Lola Flores" is one of Tucci's most famous Paso Dobles. The Color and excitement of the bull-ring suddenly comes to mind as we visualize the eager anticipation of the crowd and the pride and pageantry of the matadors majestically entering the ring. This fine arrangement was made by John Krance.

CEREMONIAL MUSIC

Nelhybel

"Ceremonial Music" is one of the most recent compositions of Vaclav Nelhybel. Nelhybel, born in Czechoslovakia in 1919, was unknown in American band circles prior to 1963. His reputation has been gained in Europe as a conductor and composer of opera, ballet, choral, and instrumental wind and string ensemble music. Now an American citizen, Nelhybel studies composition and conducting at Prague and Fribourg, Switzerland. He is well known for his effective scoring for persussion instruments with the wind instruments and his purely contemporary sounds.

VICTORY AT SEA

Rodgers

"Victory at Sea" is a symphonic scenario. It begins with a four-measure introduction marked "tempo moderato but tempestuous." The subtitles of the various sections are: "Song of the High Seas," "Submarines in a Calm Sea," "Beneath the Southern Cross," "The Guadalcanal March," "The Sunny Pacific Islands," "The Approaching Enemy," "The Attack," "Death and Debris," and "The Hymn of Victory." The work closes with material from the introduction and the main theme.

Richard Rodgers, born in 1902, wrote "Victory at Sea" for a television documentary film in 1952. In 1953, he received the Distinguished Public Service Award from the U.S. Navy for "Victory at Sea." Arranged for band by Robert Russell Bennett.

CHORALE AND ALLELUIA

"Chorale and Alleluia" was completed in January, 1954, and is Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of catherdral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

EDINBURGH CASTLE Johnson

Scotland's history is bound up more closely with this famous castle on rock than with any other historical place. The present castle dates back to the 11th Century, although there has been a fortification on the castle rock since pre-historic times. Since the 19th Century, the castle has been the backcloth for many spectacular military tattoos, and it is this aspect in the life of the castle that is shown in this piece. The second section in the shape of a reel gives an impression of the bagpipes and drums at these tattoos.

SUGGESTED REFERENCES:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge; Harvard Univ. Press, GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, ed. Blom, Eric, and Denis Stevens, A HISTORY OF WESTERN MUSIC, by Donald Grout, W.W. Norton and Co., THE JOY OF MUSIC by Leonard Bernstein, available in paperback from Signet. Any music dictionary or general encyclopedia may be of use. If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

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ILLINOIS MID-STATE EDUCATIONAL CENTER

Program notes prepared by Mr. Roger Faulmann and edited by Judith Mathieson, Assistant to the Music Director. Please write any comments and/or criticisms concerning live performances to Mr. Edward Spry, Music Director, Illinois Mid-State Educational Center.

Men's Glee Club
at
Illinois State University

Although there was no formal music education at Illinois State University in the early days, vocal and instrumental music has played an important part in campus life at Normal since the university was founded in 1857. The Men's Glee Club was one of the first performing groups to be organized.

In the fall of 1898, following a concert presented on the campus by the Glee Club from the University of Illinois, the men at Normal decided that their school should have a glee club. In January, 1899 the singers organized and Miss Mary Hartmann, teacher of mathematics, and Miss Elizabeth Mavity, teacher of grammar, served as directors. The first concert was performed on March 17, 1899.

After the employment of Frank W. Westhoff as a full-time music teacher at the University in 1900, music became an established course of study. Prof. Westhoff became director of the Glee Club in 1901 and until 1926 held that position. Miss Blaine Boicourt then took over the leadership of the Glee Club and continued as its director until 1945. She was succeeded by Dr. Harlen W. Peithman who directed the men singers until 1959. From 1959 until 1962 when Dr. Lloyd W. Farlee bacame director of the Men's Glee Club, the organization performed under the leadership of Harold Bauer and Bruce Govich.

The Glee Club currently has a membership of 45 students. In addition to giving concerts on the campus, the group has made numerous radio and television appearances. Some recordings have been made featuring University songs as well as favorite program numbers.

One of the highlights each year is the spring tour during which the men singers present concerts in various Illinois high schools.

The Men's Octet is a select group of eight men chosen from the Glee Club personel. This year the Octet is under the direction of Stephen Rinkenberger, Graduate Assistant in music at ISU.

Lloyd W. Farlee

Dr. Lloyd W. Farlee is an associate professor of music at Illinois State University and director of the Men's Glee Club.

Prior to accepting a position at ISU in 1962. Mr. Farlee served as vocal and instrumental music instructor in the schools at Soldier and Moorhead in Iowa and during 1952-60 was supervisor of vocal music at Oelwein, Iowa. He also taught general music at University High School, Iowa City, two years.

Mr. Farlee earned a Bachelor of Fine Arts in Education degree at Nebraska State Teachers College, Wayne, Neb.; a Master of Music Education degree at Drake University, Des Moines, Iowa; and a Doctor of Philosophy degree at the University of Iowa.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for

Men's Glee Club - Illinois State University
Dr. Lloyd Farlee, Director

TO THE TEACHER: The Men's Glee Club will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. To expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

THE PROGRAM:

This program includes Christmas music in the secular and nonsecular vain, rangeing from the formally composed religious music of Palestrina and Praetorius to the music of modern popular composers such as Leroy Anderson and Irving Berlin. Music traditional in the Christmas season such as the old national carols and even Negro spirituals will be used.

I

Fanfare for Christmas Day (Gloria In Excelsis Deo) . . Martin Shaw

Shepherds, Rejoice . . . . Arthur Frackenpohl

Jesu, Priceless Treasure . . . . Johann Cruger
Arranged by Frank B. Cookson

Adoramus Te . . . . G. P. da Palestrina
Arranged by Robert W. Gibb

Alleluia Chorus from the oratorio
"The Triumph of Time and Truth" . . . . George Frideric Handel
Arranged by Charles D. Dawe

MEN'S OCTET

Lo, How a Rose . . . . Michael Praetorius
Arranged by Harry R. Wilson

Fum, Fum, Fum . . . . Spanish Carol
Arranged by Theron Kirk

O Tannenbaum . . . . Traditional German
Arranged by Parker and Shaw

II

A Babe, so Tender . . . . Old Flemish Carol
Arranged by Robert W. Manton

Floucestershire Wassail . . . . Traditional Old English Yule Song
Arranged by Tom Scott

God Rest You Merry, Gentlemen

Carol of the Bells . . . . M. Leontovich
Arranged by Peter J. Wilhousky

Jesus, Jesus, rest your head . . . . John Jacob Niles
Arranged by Robert H. Fischer

Go, Tell It on the Mountains . . . . Negro Spiritual
Arranged by Fred H. Huntley

MEN'S OCTET

Sleigh Ride . . . . Leroy Anderson
Arranged by Michael Edwards

Winter Wonderland . . . . Felix Bernard
Arranged by Leo Arnaud

****

III

The Christmas Song . . . . Mel Torme and Robert Wells
Arranged by Roy Ringwald

White Christmas . . . . Irving Berlin
Arranged by Clay Warnick

We Wish You a Merry Christmas . . . . . . English Christmas Song
Arranged by the Krones, Beatrice and Max

Silent Night . . . . Traditional

****

List terms for discussion:

fanfare
oratorio
carol
spiritual
octet
arranged by
traditional
Tannenbaum
Wassail
folk song

Questions for class research:

1. When we speak of traditional songs and carols we do not speak of composers writing these songs. Why is this true?

2. How did the oratorio come into existance? What type of subject is it based on?

3. What types of subjects were dealt with by early composers such as Palestrina? Why did they compose about these subjects?

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press.

GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens

Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.

Also any music dictionary or any general encyclopedia.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
ILLINOIS MID-STATE EDUCATIONAL CENTER

Materials prepared by Judith Mathieson, Assistant to the Music Director
Please write any comments and/or criticisms concerning live performances to Mr. Edward Spry, Music Director, Illinois Mid-State Educational Center.

At 3:00 P.M. on April 13, the Bradley University Chorale will present a concert of choral music at Town Hall in New York City. Tickets are available at the box office at the time of the concert or one week in advance. Prices: $2.00 for general admission and $2.50 for loge seats.

The Chorale, a mixed choir of 50 voices, under the direction of Dr. John Davis, has gained a wide reputation for artistic choral singing through their concert tours, radio broadcasts and telecasts. They have sung concerts at the National Cathedral in Washington D.C., the St. Louis Cathedral in New Orleans, and the Air Force Academy Chapel in Colorado Springs. In the summer of 1968 the Chorale made a three week concert tour of Europe, singing in five countries.

Following are some excerpts from recent reviews of Chorale performances:

The Vienna Arbeiter-Zeitung--"the Chorale, under its excellent director gave a richly varied concert--impressive ability---carefully trained voices and ideal discipline".

The Vienna Kurrier--"musical perfection and a beautiful choral sound".

The New Orleans States-Item--"The Bradley Chorale, beautifully trained and directed by John Davis, proved a delight".

The Town Hall program by the Chorale will include a group of Renaissance pieces, the Bach motet, "Komm, Jesu, Komm", contemporary choral music by Nelyhbel, Kraehenbuehl, Britten and Kodaly. To be heard in its first New York performance will be the prize winning composition in the 1967 University of Rhode Island Contest, "Cinque Laude" by Norman Dinerstein, from the New England Conservatory of Music who will be visiting Composer-in-Residence at Bradley University this spring. Also on the program will be the "Liebeslieder Waltzes" sung by the Chamber Singers from Bradley.

Ceramic Demonstrations

Pertinent Information

1. The demonstrator will need an area where -
    a. A large table may be located.
    b. As many as 30-40 students may meet with him.
    c. There is relative freedom from outside noise.
    d. Water is available.
    e. There is an electrical outlet
2. We have found that the demonstrator works best when he works with one class at a time.
3. First and second grade pupils should be scheduled for periods of 23-25 minutes. From the third grade on, approximately 30 minutes should be allowed.
4. The demonstrator should be given a 10-15 minute break at mid-morning and, should he work through the afternoon, a break should be planned around 2:15 or 2:30.
5. Scheduling of classes is the responsibility of the school.

YOUR SUGGESTIONS AS TO HOW THIS PROGRAM COULD BE IMPROVED ARE ALWAYS WELCOME.

ART THROUGH THE AGES

A Series of Six Lectures

by

Rupert Kilgore
Illinois Wesleyan University

Sponsored by:

Illinois Midstate Educational Center
405-411 Livingston Building
Bloomington, Illinois

Tom Ruud
Art Director

ART THROUGH THE AGES

1. Man, the Maker of Images

What is art? What is an Image? How old is art? What need does art fulfill? Can art's meaning be understood? Can art truly be evaluated? Why does Picasso's paintings differ from Michelangelo's? Is there progress in art, or only change?

2. From Paleolithic Caves to Roman Athletic Clubs

Expressionism on cave walls in France. Permanence in Egyptian architecture. The Parthenon and Images of the Gods. The Romans as engineers. Sculpture under a dictatorship.

3. Christianity Dominates

The basilica becomes a church. Roman engineering skill makes the Gothic Cathedral possible. Christian symbolism speaks to a non-reading populace. Masterpieces in miniature: illuminated manuscripts.

4. The Rise of Humanism

Giotto sees the human figure as more than a symbol -- it becomes a living and emotionally expressive organism. Masaccio, Francesca, Botticelli advance the new humanistic realism. Michelangelo and Titian bring it to a climax. Dramatic lighting becomes important to El Greco, Rembrandt, and La Tour.

5. The Romantic Century

How can architecture be romantic? Six kinds of realism in painting: Neo-Classicism, Romanticism, Realism, Naturalism, Impressionism, and Post-Impressionism.

6. On to the Present

Today's architecture expresses contemporary living. Origin and development of the three main painting directions of this century: Abstraction, Expressionism, and Surrealism. Abstract-Expressionism and International Culture. What about "Pop" and "Op"?

DATES OF PERIODS, MOVEMENTS, AND ARTISTS

Prehistoric Art
- Paleolithic 20000-10000 B.C.
- Neolithic 10000-4000 B.C.

Egyptian Art
- Pre-Dynastic Period 4000-3200 B.C.
- Old Kingdom (Dynasties III-VI) 2700-2200 B.C.
- Middle Kingdom (Dynasties XI-XII) 2100-1718 B.C.
- New Empire (Dynasties XVIII-XX) 1580-1090 B.C.
- Late and Ptolemaic Periods 1090-30 B.C.

Mesopotamian Art
- Sumerian 3000-1000 B.C.
- Assyrian 1000-625 B.C.
- Babylonian Renaissance 625-538 B.C.
- Persian 538-332 B.C.

Cretan and Mycenaean Art
- Early Minoan 3500-1600 B.C.
- Late Minoan 1600-1400 B.C.
- Mycenaean 1400-1100 B.C.

Greek Art
- Archaic 1000-480 B.C.
- Transitional 480-450 B.C.
- Golden Age 450-400 B.C.
- Fourth Century 400-323 B.C.
- Hellenistic 323-146 B.C.

Etruscan Art
- Roughly 1000-500 B.C.

Roman Art
- Republican Rome 509-27 B.C.
- Augustan Period 27 B.C. - A.D. 69
- Flavian-Antonine Period A.D. 69-192
- Late Roman Empire A.D. 192-327

Early Christian & Byzantine Art (Italy and the Near East)
- Early Christian (Centered in Rome) 325-600
- Byzantine (Centered in Constantinople)
  - First Golden Age 525-725
  - Iconoclastic Controversy 725-843
  - Second Golden Age 850-1204
  - Final Period 1260-1453

Art of the Dark Ages (France and Germany)
- Merovingian Period 486-751
- Carolingian Period 768-877
- Ottonian Period 950-1100

Late Medieval Art
- Romanesque 1000-1200
- Gothic 1200-1400

Fifteenth Century 1400-1500
Renaissance in Italy
Artists: Brunelleschi, Alberti, Ghiberti, Donatello,
Verrocchio, Giotto, Masaccio, della Francesca
Mantegna, Botticelli.
Northern Renaissance in Flanders
Artists: Van Eyck, Van der Weyden, Memling, Bosch.

Sixteenth Century 1500-1600
Renaissance in Italy
Artists: Michelangelo, Palladio, Leonardo, Raphael,
Giorgione, Titian, Tintoretto
Northern Renaissance
Artists: in Germany: Durer, Gruenewald, Holbein.
in Flanders: Breughel.

Seventeenth Century (Baroque) 1600-1700
Artists: in Italy: Bernini, Caravaggio
in Spain: El Greco, Velasquez
in Holland: Rembrandt, Vermeer
in Flanders: Rubens
in France: Poussin, La Tour, Le Nain.

Eighteenth Century (Rococo) 1700-1790
Artists: in Italy: Tiepolo, Guardi, Canaletto.
in France: Watteau, Boucher, Fragonard, Chardin.
in England: Reynolds, Gainsborough, Hogarth.
in the U.S.: Copley, Stuart.

Nineteenth Century
Neo-Classicism 1790-1860
Artists: in Italy: Bernini
in France: David, Ingres
Romanticism 1800-1875
Artists: in France: Gericault, Delacroix, Corot.
in Spain: Goya.
in England: Blake, Constable, Turner.
in the U.S.: Innes, Ryder.
Realism 1840-1860
Artists: in France: Millet, Daumier.
Naturalism 1840-1860
Artists: in France: Courbet, Manet.
in the U.S.: Homer, Eakin, Bingham.
Impressionism 1870-1885
Artists: in France: Monet, Renoir, Degas, Rodin.
Post-Impressionism 1885-1905
Artists: in France: Cezanne, Seurat, Lautrec, Gauguin,
Van Gogh.

Twentieth Century (First half) 1900-1950
Cubism 1906-1925
Artists: Picasso, Braque, Leger.
Futurism 1909-1918
Artists: Balla, Boccioni, Severini.
Non-Objectivism 1910-present
Artists: Kandinsky, Nondrien, Malevich, Dove, Glarner, Winter
Abstraction 1920-present
Artists: Marin, O'Keefe, Knaths, Hultberg, Buffet.

- French Expressionism 1905-1930
    - Artists: Matisse, Rouault, Modigliani, Soutine, Rousseau.
- German Expressionism 1905-1933
    - Artists: Munch, Nolde, Kokoschka, Klee
- Dadaism 1916-1922
    - Artists: Duchamps, Arp, Picabia
- Proto-Surrealism 1905-1924
    - Artists: de Chirico, Chagall, Ensor
- Surrealism 1924-present
    - Blume, Dali, Ernst, Magritte
- Surrealistic Formalism 1925-present
    - Beckmann, Dubuffet, Picasso, Miro, Sutherland

Twentieth Century (Second Half) 1950-present
- Abstract-Expressionism 1945-present
    - Artists: Hoffmann, Kline, de Kooning, Pollock, Soulages
- Nature-Mysticism 1950-present
    - Artists: Baskin, Graves, Oliveira, Reinhardt
- Neo-Impressionism 1950-present
    - Artists: Greene, Magafan
- Pop Art 1960-present
    - Artists: Lichtenstein, Oldenburg, Rosenquist, Warhol
- Op Art 1964-present
    - Artists: Anuszkevits, Poons

Other continuing movements of this century
- Expressionism 1920-present
    - Artists: Appel, Colescott
- Realism 1900-present
    - Artists: Hopper, Wyeth
- Social Realism 1930-present
    - Artists: Evergood, Levine, Shahn
- Romanticism 1900-present
    - Artists: Burchfield, Kingman
- Academic Illusionism 1900-present
    - Artists: Brackman, Speicher, Taubes
- American Scene Movement 1930-1945
    - Artists: Hogue, Marsh, Sample
- Regionalism 1933-1945
    - Artists: Benton, Curry, Wood

PRONUNCIATION OF ARTISTS' NAMES

Alberti	Ahl-BEHR-ti
Anuszkevits	Anus-KEHV-its
Balla	BAHL-lah
Beckmann	BECK-mahn
Bernini	Burr-NEE-nee
Boccioni	Boh-CHOH-nee
Botticelli	Baht-ee-CHEL-lee
Boucher	Bou-SHAY
Braque	Brock
Breughel	BROY-gull
Brunelleschi	Brunel-ES-kee
Buffet	Bou-FAY
Canaletto	Kahn-ah-LET-o
Caravaggio	Kar-ah-VAH-jo
Cezanne	Say-ZAHN
Chagall	Shuh-GAHL
Chardin	Char-DANN *
Copley	KAHP-lee
Courbet	Kour-BAY
Corot	Cor-OH
Dali	DAHL-lee
David	DAH-veed
Daumier	DAWM-yay
de Chirico	Day-KEAR-ick-o
Degas	Day-GAH
Delacroix	Day-lah-CRAH
Donatello	Dohn-uh-TELL-o
Dubuffet	Dou-bou-FAY
Duchamps	Doo-SHAWN *
Durer	DOER-er
El Greco	El GRECK-o
Ernst	AIRNST
Francesca	Frahn-CHES-ka
Gauguin	Go-GANN *
Gericault	JER-ee-caw
Ghiberti	Jee-BEAR-tee
Giorgone	Jawr-JOH-nee
Giotto	JOH-to
Gruenewald	GROON-e-vawld
Guardi	GAHR-dee
Hogue	HOHG
Holbein	HOHL-bine
Ingres	ANG
Kandinsky	Kann-DIN-skee
Klee	Clay
Knaths	K-NATHS
Kokoschka	Kah-KAHSH-ka
Lautrec	Law-TRECK
Leger	Luh-ZHAY
Le Nain	Luh NANN *
Levine	Luh-VEEN
Lichtenstein	LICK-ten-STINE
Magafan	MAG-a-fan
Magritte	Mah-GREET
Malevich	MAHL-e-vitch
Manet	MAHN-ay
Mantegna	Mahn-TEN-ya
Masaccio	Muh-SAHTCH-o

Matisse	Mah-TEESE
Michelangelo	My-kel-AHN-jel-o
Millet	MILL-ay
Modigliani	Mo-deel-YAHN-ee
Mondrien	MOAN-dree-on *
Monet	MOAN-ay
Munch	MOONK
Nolde	NOL-day
Oliveira	Oh-lee-VERR-a
Palladio	Pahl-AHD-ee-o
Picabia	Pee-KAHS-o
Pollock	PAHL-ahk
Poussin	Poo-SANN *
Renoir	Ren-WAHR
Rodin	Ro-DANN *
Rouault	Rou-OH
Rousseau	Rou-SOH
Seurat	SOOR-aht
Severini	Seh-veh-REE-nee
Shahn	SHAHN
Soulages	Soo-LAHZH
Soutine	Soo-TEEN
Speicher	SPIK-er
Taubes	TOW-bes
Tiepolo	Tee-eh-PO-lo
Tintoretto	Tin-toh-RET-o
Titian	TEE-shin
Van Eyck	Van IKE
Van Gogh	Van GOH
Velasquez	Vay-LAS-kehth
Verrocchio	Vehr-OHK-ee-o
Warhol	WAR-hall
Watteau	Watt-OH

*While pronouncing the final "N" leave the tip of the tongue behind the lower teeth.

THE SILK SCREEN PRINTING PROCESS

General description of the process

Silk screen stencil printing is essentially a process in which the stencil bearing the design to be reproduced is permanently affixed to a screen or ground consisting of silk, organdy, or metal cloth. Paints or other printing mediums are forced through the stencil and deposited on the printing surface, thus forming a facsimile of the originally, silk was exlusively employed for the screen.

The vital difference between printing designs with the old familiar shipping-case type of stencil and printing from modern screen stencils is that in the latter method the stencil is an integral part of the screen. Permanently combining the stencil with the fine mesh of the silk makes it unnecessary to employ bridges or ties to hold in place the centers or island parts of the stencil, such as occur in the letters D and O. This simple elimination of the bridges or ties completely revolutionized stencil printing be vastly improving the appearance of the prints, by making quantity production practicable, and by extending the application of the process to an unlimited variety of subjects.

The Silk Screen Printing Process

I. General Discription of the Process

   A. Silk Screen printing is a stencil process
   B. Basic principles of the process
   C. Use in the fine and applied arts

II. Demonstration and Discription of the Lacquer Film Method of Printing.

   A. Materials and tools
   B. Procedure
   C. Multicolor Screening

      1. Procedure
      2. Color register

III. Demonstration and discription of one of the many resist stencil methods (paper stencil method, tusche and glue method, shellac method, etc.)

   A. Materials and tools
   B. Procedures

IV. Care and Cleaning of equipment

   A. Solvents
   B. Cleaning stretched fabric
   C. Personal cleanliness

V. Sources of supply

VI. Projects

   A. Cards (christmas cards, greeting cards, etc.)
   B. Letterheads
   C. Announcements
   D. Covers (textbook, year book, magazine)
   E. Bookmarks
   F. Wallpaper
   G. Gift wrappings
   H. Murals
   I. Tickets
   J. Labels
   K. Stationery and envelopes
   L. Window displays, signs
   M. Lamp shades
   N. Mottoes, slogans
   O. Shopping bags
   P. Calendars
   Q. Placemats
   R. Diplomas
   S. Playing cards

T. Party souveniers
U. Christmas tags and seals
V. Posters (school plays, events, activities)
W. General theme
X. Fabrics

    1. Ties
    2. Shirts
    3. Matching table cloth and napkins
    4. Towels
    5. Handkerchiefs
    6. Flags, pennants (homecoming)
    7. Sweatshirts, t-shirts, etc.

Y. Three-deminsional objects

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Weaving Demonstration

I. Define Weaving

II. Types of Fabric

- A. Natural (skins, leaves, bark)
- B. Matted or felted
- C. Non woven Mesh
  (knotted, looped, plaited)
- D. Woven

III. History

- A. Ancient Times
  1. 5000 B.C. weaving began
  2. baskets, mats, sandals, material
  3. vertical warp weighted loom
  4. back strap loom
- B. Middle Ages
  1. floor looms
  2. hundred yrs. war strict control of weavers
- C. Renaissance
  1. east trade routes
  2. intricate patterns
  3. large factorys
- D. Colonial America
  1. looms in every home
- E. Today
  1. almost exclusively factory produced
  2. few hand weavers

Appendix D: Other Materials

Recommendations for
Music Department

Chenoa Unit District #9

Prepared by

Edward N. Spry
Music Director

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

September 16, 1968

320

Contents

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FORWARD

Upon the request of Mr. Jontry, Superintendent, Chenoa Unit Schools, your writter visited at Chenoa on September 12, 1968. The purpose of this meeting was to determine current needs of the instrumental music program and to discuss instrument inventory, school instrument rental, music budget, and contests.

Those in attendance at this meeting were:

Eugene Jontry, Superintendent Unit 9
Thomas Krones, Principal, Grade School
Norma Eash, Band Director
Marilyn Schopp, Vocal, General Music
Joyce Orwig, Grade School Band
Edward Spry, Music Director, IMSEC

Immediate Needs

With the addition of more staff and space for the instrumental music program at Chenoa there is also the need for immediate addition of musical instrument equipment in order for the two bands and directors to work effectively and efficiently. After careful observation of the situation the following list of immediate needed equipment is offered for consideration:

1. Two Tenor Saxophones
2. One Baritone Saxophone
3. Two Baritone Horns
4. Two French Horns (double)
5. One Set of Tympani (25" and 28")
6. One Alto Clarinet
7. One piccolo
8. One Bassoon
9. Two BB^b Tubas (Bass Horns)
10. Two sets of Cymbals (one 16" set, one 18" set)

The first six articles on this list are an absolute must for operation this year the latter four are certainly needed and would make the band program more complete, and efficient at this time.

Suggested Instrument Inventory

The following is offered as a suggested list of instruments that Chenoa Unit #9 should maintain in order to offer a good instrumental music program. This is a comparitive list with suggested instruments at the left and the existing inventory at the right:

Suggested	Actual
1. Two piccolos (in c)	1.
2. Three Oboes	2. Two oboes
3. One English Horn	3.
4. One E-flat Clarinet	4.
5. Three Alto Clarinets	5. One Alto Clarinet
6. Three Bass Clarinets	6. Three Bass Clarinets
7. Three Bassoons	7.
8. Two Tenor Saxophones	8.
9. Two Baritone Saxophones	9. One Baritone Saxophone
10. Four Double French Horns	10. Two Double French Horns
11. Four Single French Horns	11. Two Single French Horns
12. Six Baritone Horns	12. Three Baritone Horns
13. Four Tubas BB^b	13.
14. Two Fiber Glass Sousaphones	14. Two Sousaphones (brass)
15. Two Bass Drums	15. Two Bass Drums
16. Two Concert Snare Drums	16.

17. Two Scotch Bass Drums	17. Two Scotch Bass Drums
18. Three Parade Drums	18. Three Parade Drums
19. Two Tenor Drums	19. ___
20. Two Glockenspiels	20. Two Glockenspiels
21. One set (concert) Orchestra Bells	21. ___
22. One set Chimes	22. ___
23. One Xylophone	23. ___
24. Two sets Cymbals 14"	24. Two sets Cymbals 14"
25. One set Cymbals 16"	25. ___
26. One set Cymbals 18"	26. ___
27. One medium Tam Tam (gong)	27. ___
28. 75 to 80 metal music stands	28. 64 metal music stands
29. One string Bass	29. ___
30. Two sets of Tympani (25 and 28)	30. One set of Tympani (25 and 28)

Other instruments needed at a later date or upon beginning orchestra (strings).

31. One contra-Bass Clarinet E^b
32. Three String Bass
33. Six Cellos
34. Six violas
35. One set of Tubular Chimes
36. One Bass Saxophone
37. Bass Trombone (this could be considered in first portion of list).

This list does not include cases, miscellanious percussion equipment (triangles, wood blocks, claves, etc.) or recording and sound equipment. This equipment should be added at the time the director feels it necessary.

Suggested Budget Plans

The first problem to consider is that of purchasing equipment needed to operate this current year (1968-69). There are two methods possible for this:

1. Open bids on all equipment you need (listed page 1) to three music supply houses and accept lowest bids and pay at this time.

2. Contact a known C. G. Conn Dealer* and request the establishment of a "Lease Purchase Plan". The Conn Company is the only one which provides this service and it would make possible the purchase of all the equipment needed with payment spread over a three to five year period of time.

Suggested Reputable Music Dealers in this area

1. *The Music Shop
   Bloomington, Illinois 61701
   Mr. Larry Mills, Educator Service

2. *Byerly Music Co.
   Peoria, Illinois 61600
   Mr. James Kidder, Educator Services

3. Miller Music Co.
   Bloomington, Illinois 61701
   Mr. Roy Sutton, Educator Services

4. Pontiac Music & Sporting Goods
   Pontiac, Illinois 61764
   Mr. Jerry Ausicker, Educator Services

Suggested Music Department Budget

A suggested annual Music Department budget for a school system the size of Chenoa Unit #9 might be as follows:

Instrumental Music		$2500.00
New Instrument Purchase	800.00	
Repairs and replacement	300.00	
Music	400.00	
Contests	500.00	
Uniform repair and replacement	500.00	
Vocal Music		1600.00
Music	600.00	
Uniform repair and replacement	500.00	
Contests	500.00	
General Music		1300.00
Books and materials	400.00	
Instruments	200.00	
Recordings	200.00	
Recording Equipment	300.00	
Supplemental & resource equipment	200.00	
Insurance and Miscellaneous		1100.00
Total		$6500.00

This budget is designed to include all phases of music. Instrumental could include some string program (not complete), Vocal Music would include ensembles, General Music includes music appreciation at secondary level. Miscellaneous and insurance should cover pianos and uniforms over a period of years.

Supplementing Costs

It is suggested that some means of rental system be established for school owned instruments and uniforms. This rental can help to cover insurance, repair, replacement of said items.

Suggested Fee of $15.00 to $20.00 per year for rental of school owned instruments.

Suggested Fee of $5.00 to $7.50 per year for uniforms and robes (to cover repair and two cleanings).

Contests - Yes or No?

It is doubtful if there is any real educational, moral, or psychological value to music contests as they now exist. The following list includes some alternate possibilities for motivational activities which would be as much or more beneficial to the music program.

1. Clinic Festival participation
2. Musical Show production
3. Commissionery of music for your groups
4. Performance for school and community functions (assembly programs etc.)
5. Tour outstanding groups to area schools of similar size (2 or 3 days)

Respectfully Submitted by -

Edward N. Spry
Music Director
Illinois Mid-State Educational Center

Appendix A

Suggested approximate costs of instruments

Piccolo	100.00	
Oboe	200.00	
Bassoon	600.00	
E^b Clarinet	140.00	
Alto Clarinet	300.00	
Bass Clarinet	400.00	
Tenor Saxophone	275.00	
Baritone Saxophone	500.00	
Bass Trombone	325.00	
Baritone Horn	300.00	
French Horn	550.00	double, 300 single
Tuba	450.00	
Sousaphone (Fiber Glass)	575.00	
Tympani Set 25 & 28	500.00	
Snare Drum	75.00	
Bass Drum	100.00	
Cymbals	50.00-14", 60.00-16", 75.00-18"	
Music Stands	12.00	
Pianos (Baldwin Studio)	650.00	(w/bench & damp chaser)
Viola	200.00	
Cello	275.00	
String Bass	350.00	